MAPPILAPATTU: A SOURCE TO REACH TO THE LIFE OF MAPPILAS OF MALABAR

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1.1 Introduction

The Mappila heritage represents an untold and distinct component of rich history and culture of the state of Kerala. Since the twentieth century, Mappila, the general designation for the Kerala-settled West Asian diaspora that eventually blended with the indigenous society, has been semantically narrowed to imply Muslims of North Kerala[1]. The West Asian trade towns that popped up in southern, central, and northern Kerala created populations in those areas through marriage alliances with the locals, and are designated by religious terms like Jewish (*Yuda* Mappila), Christian (Nasrani Mappila), and Muslim Mappila (*Jonaka Mappila*). The societal significance of the etymological interpretation of the word Mappila cannot be overstated. The Muslim *Mappilas* are distinct from other Muslim communities in India because of their pre-Islamic language, culture, and relationship with the Arab world. They are also notable for their pivotal role in both the freedom struggle against colonial forces. The word Mappila (sometimes spelled *Moplah*) derives from the old Dravidian language and meaning 'great child' (*maha* means 'great' and *pilla* means 'child'). Many ideas exist to explain the origins of this phrase. The Mappilas are largely descended from foreign traders of Middle Eastern ancestry who travelled to India's southwestern coast (known as the Malabar Coast) via the Indian Ocean trading routes. The native Hindu kings in this portion of India were impressed by the foreign traders' exceptional character and honesty. This resulted in marriages. The seventh century native Hindu rulers like *'Cheraman Perumal'*[2] practised a culture of harmony toward diverse communities and hospitality toward foreigners, which, combined with the respect earned by Arab traders and trading skills, led to the spread of Islam along the Malabar coast. In addition, the legend of the last *Cheraman Perumal* contributes to the

[1] Illias, M.H. "*Mappila Muslims and the Cultural Content of Trading Arab Diaspora on the Malabar Coast*." Asian Journal of Social Science 35.4/5 Special Focus: Arabs in Asia (2007)

[2] *Cheraman Perumal* is credited with being India's first Muslim. *Cheraman*, a member of the *Chera* dynasty, was the King of Kerala. He is supposed to have seen the moon split; a supernatural occurrence described in the Quran as a miracle performed by the Islamic Prophet Muhammad. The episode had piqued the King's interest, prompting him to begin questioning and investigating. The perplexed King confirmed the incidence with his astrologers, but couldn't figure out what to make of it. When the King learned about Muhammad through Arab traders who had arrived in Malabar port, he made his son regent of his realm and travelled back with the Arab merchants to visit Prophet Muhammad personally. According to legend, *Cheraman Perumal* arrived in Arabia with a present of ginger pickles for Prophet Muhammad and his companions, and he converted to Islam at Muhammad's hands.

Mappila community's founding narrative. According to mythology, the last Chera monarch of central Kerala dreamed of the moon splitting, a miracle that the Prophet Muhammad is claimed to have done to convert a gathering of unbelievers. Pilgrims on their route to Sri Lanka stopped by his capital shortly after and told him about the miracle. When Perumal learned of this, he boarded a ship bound for Arabia, either to meet the Prophet or to perform *holy Hajj*. He converted while he was there, but on his way back, he grew ill and died in Zufar on the Arabian shore. The Arab merchants also increased trade and assisted in the economic development of the southern kingdoms, further strengthening their ties with the natives. Many mosques were constructed in India during the period[3]. He requested, Malik ibn Dinar and his other followers who had accompanied him to return to Kerala and disseminate the faith before he died. Malik ibn Dinar and his companions returned to Kerala and erected ten mosques. First among this was the *Masjid* at Kodungallur, 629 AD. According to folklore, this was the start of the major spread of Islam in the area.

Islam had a cordial reception from the moment it arrived on the shores of Kerala. The egalitarian values of Islam, the lack of a caste structure, the presence of Arab colonies, the region's social and economic systems, and the native rulers' favourable attitude were the key elements that made Malabar a ripe region for Islam. Voluntary conversion had been practised up to the mid-twentieth century. Islam was adopted by a large number of oppressed communities. Many indigenous beliefs and rituals developed and were practised even after the conversion because these converts had no awareness of even the fundamental precepts of Islam. Regardless of their historical origins, the *Mappila* community shares several characteristics with other Indian Ocean trading diasporas, including those on the Konkan and Tamil Nadu coasts, the Horn of Africa, and the East Indies: they speak Arabic and follow the *Shafi* school of Islam law rather than the Hanafi of north India. Transcultural exchanges between Arabia and other countries (such as India and Southeast Asia) assist to define

[3] Ampotti, Glimpses, 8. The mosques were established in *Quilon, Kodungallur, Chaliyam, Pantalayini*, *Dharmadam, Srikanthapuram, Madayi, Kasarkod, Mangalore*, and *Barkur*. The Kēroḷōlpatti, a book that explains the origins of Kerala and the ascendency of the Brahmin elite, also contains a version of this story. See T. Madhava Menon, Gundert: Keralolopatti: A Translation into English (Thiruvananthapuram: International School of International Linguistics, 2003)

an alternative cultural realm whose contours can be traced through trading routes and mercantilism rather than kingdoms and princes[4].

Since before the tenth century, the Mappila Muslims of Kerala, have lived on the subcontinent. Their history is rich, diverse, and unique, having been formed by unions with Muslim traders as well as conversions. *Mappilappattu*, or innovative song literature, further separates them. *Mappilappattu*, written at least as early as 1607, shows the ambiguity and complexity inherent in language, literature, and religion, with its linguistic blend of Arabic and Malayalam and poetic integration of Islamic and Dravidian themes and literary styles. The study of *Mappilappattu* is an important as a study of a smaller, regional Islamic heritage that differs from that of north Indian Muslim communities[5]. It does not mean that Muslim traditions in north India are monolithic in any way; they are also marked by diversity and polyvocality. The *Mappilas*, on the other hand, have few ties to the Urdu-centric north Indian Muslim community. As Indian Ocean trading diaspora, the *Mappilas* have always had the deepest linguistic and economic ties to Arabia and the Gulf[6]. The arrival of Arabs in Malabar and the introduction of Islam had a significant impact on the cultural life of the region, signalling the start of a socio-cultural synthesis. The *Mappila* culture has been described as a strange blend of Indian and Arabian influences and the *Mappilas* have played an important role in Kerala's social, political, cultural and emotional life.

Kerala folklore synthesis has become a model for blending many cultural components in everyday life. Folklore encompasses tradition, folktales, folksongs, folk arts, folk festivals, folk beliefs, superstitions, and beliefs in fate and magic in its broadest definition. Kerala folklore traditions are distinct in that they are linked to a variety of current religious beliefs. Folk Islam is the living practise of Islam as it has evolved through ages among ordinary people. Multiple voices from various local, regional, and national characteristics are successfully absorbed by Mappila folklore.

[4] For works that examine this type of travel and exchange see Stephen Dale, "*The Hadhrami Diaspora in South-Western India: The Role of the Sayyids of Malabar Coast,*" in *Hadhrami* Traders, Scholars, and Statesmen in the Indian Ocean, 1750s-1960s, Ulrike Freitag and William G. Clarence-Smith, eds. (Leiden: Brill, 1997)

[5] Miller, *Mappila Muslims*. Piḷḷa puts the number of Arabi-Malayalam works closer to 5,000. See Erumeli Parameswaran Piḷḷai, *Malayaḷasahityam Kalaghaṭṭattiluṭe*, 8th Edition (Current Books: Kottayam, 1998)

[6] Roland Miller, *The Mappila Muslims of Kerala: A Study in Islamic Trends* (Hyderabad: Orient-Longman Press, 1976).

Mappilappattu or *Mappila* songs are the names given to the Mappilas' literary contributions. All *Mappila* folk arts are incomplete without *Mappila* songs. The *Mappilas* of the Malabar region have a distinct identity articulated through many forms of *Mappila* melodies. The Arab-Malayalam script is a combination of Arabic and Malayalam, a language with a six-hundred-year history in Kerala. Because *Mappilappattu*, as a work of art or literature, depicts the life styles and culture of Muslims in Malabar in accordance with Islamic norms, its appeal is largely decided by its relevance to everyday life at any given period. So, the *Mappilappattu* of Kerala fits into this setting as well: while the poems have Islamic components, many of the poems' stylistic, rhetorical, and structural traits are shared with other non-Muslim literary forms in Kerala. The complexity of the language, stylistic qualities, and content of the poetry all reflect the distinct spatial and temporal identity of the Muslim population-a population that is linguistically marked by both its Indian-Islamic ancestry, and is internally highly heterogeneous.

1.2 Uniqueness of *Mappilappattu* in the Cultural Fabric of Malabar

Mappilappattu encapsulates the existence of Muslims in Kerala in every way. For example, *Mappilappattu* expresses the *Mappila* community's composite culture in a unique way, placing it in a larger context of power relations that allows us to comprehend the complex fabric of South Asian culture beyond religious and geographical bounds. The songs also allude to the diversity and flexibility of Islam in general by highlighting the various opinions that coexisted within the Kerala Muslim population. Although these songs may be considered 'secretive' and indicative of only a small community of south Indian Muslims, they also contain experiences and ways of expression that echo throughout the Muslim world, expressed in an even more esoteric script. In many aspects, *Mappilappattu* is a clearly literary manifestation of a hybridity. *Mappilappattu*, like the community that created it, is a hybrid of two broad cultural influences: Arabic-Islamic and *Dravidian*. The former denotes the influence of Arab traders in the development of a synchronised Mappila life. Mappilappattu tunes and alliterations are influenced by both Arabian and Keralite traditions, and the songs' subjects and themes are based on both Islamic history and the lives of local martyrs and saints. The famous instance is the composition of '*Muhiyudheen Mala'*.

'*Muhiyudheen Mala' is the first* Arabi-Malayalam *Mappilappattu* written by Sayyed Khadhi Muhammad, a resident of Kozhikode. Poems started to circulate among the Mappilas followed by the publication of this book. As a result, an Arab-Persian poetic style and a Malayalam poem style were linked with each other. The latter hybridity meant that Keralites speak Malayalam as their native tongue. Malayalam is a Tamil-based language. It is a Hybrid Language, commonly written in the *Grantha* script, that mixes Sanskrit and Tamil. (Similarly, Arabic and Malayalam were blended and a new language developed.)

Mappilappattu has been influenced by other major literary traditions of the state such as *manipravalam*[7] literature, which combined Sanskrit with Tamil/Malayalam. These traditions inspired Mappilappattu motifs and story content, based on the circulation of broadly held metaphors and poetic components. The precise meaning of *maipravalam*, 'rubies and coral', conjures up the picture of stringing together hybrid forms of language into a variegated necklace, which is a typical metaphor for describing *Mappilappattu* composition. As a result, *Mappilappattu's* creators positioned it as an alternative Islamic literary movement comparable to, but not identical to, those taking place in the dominant Hindu literary culture. According to language experts, manuscripts show a merging of Tamil and Sanskrit, which could have contributed to the formation of *Manipravalam*. Similarly, *Mappilappattu* was influenced by other dominant literary traditions such as *Manipravalam* literature, and it is thought to have influenced the development of Malayalam as a language and script from Tamil-Brahmi, Tamil, and Sanskrit. Similarly, similarities in Arabic and Malayalam were merged to create a new language. Arabic and Malayalam should complement one other like Ruby and Coral, with no ambiguity. Further the Mappila community's hybridity and cosmopolitanism are figuratively and literally imprinted in *Mappilappattu* literature through *Mappilappattu* songs, literary traits, subjects, styles, in the Arabic-Malayalam script itself. Some *Mappila* elites have embraced a matrilineal inheritance system known as

[7] *Manipravalam* (Macaronic) was a literary style utilised in South Indian mediaeval liturgical works that combined Tamil and Sanskrit. *Manipravalam* is a hybrid of Sanskrit and Tamil. At the period of *Manipravalam's* birth and use, Tamil was the language of the region, which was a part of Tamilakam, and its introduction prompted a substantial transition of Malayalam from Tamil in Kerala.

marumakkatayam[8], which is thought to have been borrowed from the *Hindu-Nayar* community through marrying and conversion.

In Kerala, the *Mappila* tradition, particularly performing arts centred on *Mappilappattu*, is frequently used as an alternative image of Hindu-Muslim unity. Kerala's Mappila culture has been a multimodal embodiment of cultural synthesis. They have emerged and grown in size as a result of the assimilation process. Indeed, Kerala's cultural synthesis could tell us a unique story about the inclusive character of varied materials. As a result of these cultural fusions, Mappila performance arts such as *vattapattu, kolkkali, oppana*, and *dhuffmuttu* have arisen. Beyond the religious boundaries, these arts forms reaffirmed the Malabar region's inherited unity and harmony. This is an attempt to decipher these cultural synthesises through the many forms of Mappila Songs.

Mappilappattu comprises a variety of subtypes, such as war, romantic, devotional and many other songs. *Mappilappattu* has been divided into different variations based on different themes. *Mappilappattu* was originally written on long papers with a narrow breadth are commonly referred in Arabic as *safeena*[9] songs. These songs have been categorised into several branches based on their themes. *Padapattu*[10], or war-songs, was one of the major themes. Indeed, historians agree that literary contributions served as a source of inspiration in both the anti-colonial struggle and the Mappila community's socialisation process. These *Mappila* literary works, particularly *Padapattu*, which are regarded to be a part of the popular tradition, are frequently culturally significant, explaining local cultural values and analysing regional histories of the specific location. Often, these various classes of battle songs provided a powerful backdrop against colonial power. *Padapattu* was a pivotal locale in Malabar's anti-colonial resistance. *Padapattu* unmistakably reaffirmed the

[8] *Marumakkathayam* was a matrilineal inheritance system that existed in what is now the state of Kerala in southern India. Females were used to trace descent and property inheritance. All Nair castes, *Ambalavasi*, and tribal communities followed suit.

[9] *Mappilappattu* was originally written on long pages with a narrow breadth. These papers are known as safeena in Arabic, and these melodies are known as *safeena* songs.

[10] *Padapattu,* or war-songs, are a Mappila literary genre written to describe the Mappila community's inspirational role in the anti-colonial struggle as well as the socialisation process. These *Padappattu* have a popular tradition because they are often culturally significant, explaining about the ruling communities, Muslim patriotism in the freedom struggle, and cultural values.

Mappilas' self-confidence and served as a psychological weapon for the Malabar region's poor and downtrodden people. It would have been a different scenario if the rebellion's success had been determined solely by military might or resource control. Indeed, in the midst of conspiracies and a lack of material strength, the Mappilas were able to demonstrate their strength and unity by using these types of psychological songs. *Padapattu,* were used as the most sophisticated, articulated, and well-planned literary weapons against the imperial powers in Malabar.

War, love, and devotional songs are among the many kinds of *Mappilappattu*. Some are retellings of historical wars along the Malabar Coast, such as those resulting from Portuguese attempts to seize control of the lucrative spice trade from Muslim merchants. Other songs are about Muhammad and his companions fighting in the early wars, such as the battles of *Badar, Uhud*, and *Karbala*. Scholars have remarked that war songs are the most prevalent of these. F. Fawcett was a Malabar colonial police officer who penned and translated various *Mappilappattu* in the late 1800s. The perception was reflected in colonial preconceptions as well as observations of *Mappila* agitation and disturbance. Even if this argument is correct, it ignores the internal diversity of *Mappilappattu* when it comes to martial themes. The current research aims to provide a detailed picture of the impact of the *Mappila* literary heritage on the people of Malabar's social, cultural, economic, and political lives. The cultural life of the inhabitants of Malabar exemplifies the effect of regional practises on Islam. Malabar's various art forms are intertwined with the region's traditional social and religious order, as well as Arabian aspects. Major *Mappila* art forms flourishing in different parts of Malabar even now demonstrate the uniqueness of the *Mappila* culture. The impact of these *Mappila* art forms on Malabar's socio-cultural life is a fascinating topic.

When we look at the publications on Malayalam literature, it is found that *Mappilappattu* is rarely discussed, and when it is just briefly and under the heading of folk literature. Folk song and literary traditions that still exist in Malayalam literature are frequently described as works passed orally from a far earlier time, which are sometimes challenging to pinpoint temporally or historically. When *Mappilappattu* is described, it is usually in this amorphous, ahistorical context. Many of the existing

Mappilappattu, on the other hand, can be dated and their writers identified-and the authors were clearly conversant with the literary traditions of their time. The *Muhyiddin Mala* is a perfect example of this. This worship of the Sufi figure *Muhyuddin Abdul Khadar Jilani* (1077-1166), which is beautifully portrayed by a list of his miraculous exploits and powers, is congruent with *bhakti*, a Hindu devotional form popular at the time[11]. In Kerala, bhakti literature achieved its pinnacle in the second half of the sixteenth century and the first half of the seventeenth century. *Thunjathu Ramanujan Ezhuthachan*, considered one of the best Malayalam poets, penned his devotional poems in Malayalam during this time period, based on texts such as the *Mahabharata* and *Ramayana*. Early, complicated Arabia-Kerala/Muslim-Hindu links are also described in the legendary history of Islam's genesis and spread in and throughout Kerala. Interactions between the South-Western coast and the Arabian Peninsula are likely to have started rather early, despite the lack of documentation; different researchers and sources suggest a variety of time periods. However, it is widely assumed that Islam arrived in Kerala during the reign of the Prophet Muhammad[12]. This is due to the presence of trading posts along the Kerala coast, such as *Muziris* (Kodungallur) and Quilon, which were already trading with the Arabian Peninsula before the Prophet Muhammad was born[13].

Mappila history also adds to our understanding of Islam in India by providing a different perspective on Muslim-Hindu collaboration and strife in India. Many Muslims in Kerala and Tamil Nadu lived under non-Muslim control for extended periods of time and continued, modified, or established customs such as conversion, trade, and marriage through social relations. For example, Arabi-Malayalam and Arabic-Tamil hybrid languages arose, and some *Mappila* families practised matriliny while Tamil *Marakkars* practised matrilocality, both of which were apparently acquired from the Indic civilization in which the *Mappilas/Marakkars* lived. The blending of local Dravidian culture with the wider Islamic world, particularly the Arabic world, is a repeating feature of the *Mappila* experience in Kerala. There is an

[11] Fawcett, F. '*A Popular Mappila Song'*, Indian Antiquary, XXV11, 1899.
12 A. K. Ampotti, *Glimpses of Islam in Kerala* (Thiruvananthapuram: Kerala Historical Society, 2004)
13 K. M. Panikkar, *A History of Kerala* (Annamalainagar: Annamalai University, 1960)

international flavour to it, as well as a feeling of balancing worlds. Malayalam literary tradition's and *Mappila* song compositions can thus be understood as a dynamic interface facilitating interactions between Muslim Keralites and other contexts such as devotional, historical, and sociological. It also serves as a cultural link between local or regional networks and other worldwide locations. The objective of this study is to examine the impact of *Mappilappattu* on the life of the *Mappila* community in Malabar, as well as how *Mappila* oral traditions emerged as a determining element in community development.

The researcher attempts to contribute to a more nuanced understanding of the nature of this genre through a close examination of *Mappilappattu* in this study, both challenging the idea that it is reactionary literature produced by a lower-class and less-educated population while also examining the context that would produce such an understanding. *Mappilappattu* is the outcome of a rich, composite, and cosmopolitan culture, with many distinctive hybrid traits, according to the study. Finally, prompted by the increased popularity of *Mappilappattu* outside of Malabar, the study investigated the effect of *Mappilappattu* beyond the state and the contributions made by foreigners to the genre's global spread. The research comprises of two main areas of investigation: a detailed historical contextualization of songs. The songs were categorised by the researcher based on their ties to numerous subjects, including devotion to spiritual figures, political and community issues, songs with vivid imaginative colour, and songs with home themes. Other literary traditions that may have had an influence on the composition of these songs are briefly discussed. The songs' potential for influence and meaning overlap and interweave have been examined. Various features of the songs and possible influences have been stressed or presented as foundational depending on the time period of the work, the historical backdrop, and internal references. (For instance, the relationship between mawlids and malas).

There are no solutions to questions about origins or genesis in these poems; instead, they are threads in a loom that we may take out and study, and which, when combined, form a magnificent tapestry that tells us a part of the story of Islam in Kerala. As a result, many threads of influence-literary works and historical contexts-

have impacted the structure and substance of these songs. Debates and conversations about numerous communal issues in the *Mappila* community from the seventeenth to the twentieth centuries are also analysed because all these are the themes of many of the *Mappilappattu*. Its broad goals demonstrate the community's deep and multidimensional heritage through literature, to uncover the voices of *Mappila* Muslims through vivid Arabi-Malayalam melodies, and to demonstrate the depth and diversity of viewpoints within the community. Also, examined the role of *Mappila* songs in the wider Indian Ocean network.

1.3 Relevance of the Study

Malayalam, the state language of Kerala, has a rich tradition of Islamic literature, particularly in the *Mappilappattu* ballads. *Mappilappattu* is a Kerala's unique form of Muslim song writing. It includes songs that cover a wide range of topics, including historical narratives of battles with the Portuguese and the British, Food, marriage, *Malas* and *Moulids*, Love songs, song of devotions, song of Sufi saints' lives, and religiously significant events. Since the 1600s, the *Mappilas*, or Muslims of northern Kerala, have penned these songs in Arabi-Malayalam, a dialect and script of Malayalam. These works span a long period of time; the *Muhiyuddin Mala*, a *Mappila* song written in 1607, is the earliest existing Arabi-Malayalam piece. Since then, a vast number of works have been created in this medium; one estimate puts the number at more than 5000[14]. 'Stringing pearls and rubies together' encapsulate one of *Mappilappattu* defining characteristics: the fusion of different facets into a mythological entity. As a result, the study of *Mappilappattu* is important as a study of a smaller, regional Islamic tradition that differs from that of north Indian Muslim communities. It is not intended to imply that Muslim traditions in north India are monolithic in any way, as they are also marked by diversity and polyvocality. This is not to suggest they have not had contacts to the north; rather, as an Indian Ocean trading diaspora, the *Mappilas* have long had the deepest linguistic and economic ties to Arabia and the Gulf. The importance of trade links with the Arab countries is critical to this. Trading between West Asia and India was well established by the

[14] Miller, *Mappila Muslims.* Piḷḷa puts the number of Arabi-Malayalam works closer to 5,000. See Erumēli Paramēśwaran Piḷḷai, *Malayāḷasāhityam Kālaghaṭṭattilūṭe,* 8th Edition (Current Books: Kottayam, 1998)

seventh century, with the earliest solid evidence of Muslim colonies in Kerala reaching back to the ninth century. By May 1498, Muslims had established themselves in all of the major port cities, including Calicut, Kollam, and Cochin. Muslim communities were subject to non-Muslim authorities, although concessions were provided to Muslim traders, who were most likely defined in accordance with conventional commercial privileges as trade corporations with their own judicial power and tax-free status. The best example is Zamorins, the ruler of Calicut. The Zamorin held Muslims in high regard, which was understandable given the traders' importance as a source of money. Each Muslim merchant were assigned a *Nayar* bodyguard, scribe, and trade broker by the Zamorins. Thus *Mappilappattu,* as an alternative Islamic literary movement on par with those occurring in the dominant other literary culture, served as a powerful channel for unity between Muslims with the state's different religious communities.

Mappilappattu is unique in that it has piqued the interest of academics from all around the world. The Dutch Ethnomusicologist Arnold Adrian Bake, who visited Malabar in 1938 and recorded Mappila songs, is a key figure in the field. The recordings were maintained in the Ethnomusicology Department at the University of California. These recordings were used by the researcher to compile the current study. Amy Catlin Jairazbhoy of the University of California's extensive research recently revealed new additions to Bake's study. The recordings are extremely important because they shed light on hitherto unknown *Mappilappattu* variations. It exposes the *Mappila* Stick Dance[15] (*Kolkkali*) culture, for example. The *Mappila* fishing community still practises Stick Dance. Furthermore, undocumented *Mappilappattu* collections in the British Library and the University of California Archives are transported back to Kerala, helping to expand the state's *Mappilappattu* genre. A big element of the current work is to supplement the written form of *Mappilappattu* with the unattended bulk of orally transmitted distinct sorts of songs distributed across virtually the whole Malabar region. The existence of printed materials is reaffirmed by the orally transmitted *Mappilappattu* and other folksongs. In a nutshell, the study is

[15] Stick Dance (*Kolkkali)* is a folk art practised in Kerala's Malabar region. The dancers form a circle, striking small sticks and keeping time with special steps. As the dance progresses, the circle expands and contracts. The accompanying music gradually increases in pitch as the dance progresses to its conclusion.

relevant for three reasons. First, it examines how *Mappila* oral traditions and different types of *Mappilappattu* became a determining factor in Muslim community development in the state; second, it examines how women and Mappilappattu are intertwined through the historical context of Mappila migration and *kathupattu*; and finally, it examines the impact of Mappilappattu beyond Malabar and connect with the wider Indian Ocean framework through contributions made by foreigners to Mappilappattu.

1.4 Studies on Mappilappattu: A Review

F. Fawcett translated a small selection of these songs into English in the early 1900s, but the majority of them are war songs. Balakṛṣṇan Vaḷḷikkunnu, M. N. Karassery, and V. M. Kuṭṭi have written about the Mappila songs, but mainly in Malayalam. Some Malayalam scholars have published works that transliterate a sample of Mappiḷa songs from Arabi-Malayalam into the Malayalam alphabet, with brief introductions and glossaries for the more obscure vocabulary. Books with complete transliterations into Malayalam are rare, although a few exist however, English translations are not available at all.

A. P. Ibrahim Kunju, In his book *Mappila Muslims of Kerala: Their History and Culture*,1989 taken from both Arabian and Kerala traditions, subjects and themes of the songs draw heavily on both Islamic history and on the lives of local martyrs and saints. The hybridity and cosmopolitanism of the Mappila community is figuratively and literally inscribed in Mappilappattu literature. But the work doesn't mention about the oral tradition of Mappilappattu.

Paula Richman and David Shulman both wrote about Muslim songs in Tamil Hindu literary style. Ronit Ricci in his article *Islam Translated: Literature, conversion and the Arabic cosmoplois of south and Southeast Asia* explains about the existence of wide variety of Islamic texts written in Tamil, Malayalam, and Javanese. These too failed to capture the overall understanding.

Sajida Alvi, in her article *Islam in south Asia, the Muslim Almanac: A reference work on the history , faith, culture, and people of Islam*, 1996, talks about the establishment of Muslim rule , modernism and traditionalism . Also explaining

about different aspects of cultural elements existed among north Indian as well as south Indian Muslims. But she had missed the broad literary tradition of Mappila community without which it is hard to reconstruct the culture of Mappila community.

N Kadirikoya, in his edited book *Mappila Kala Darshanam*, explains the different aspects of *Mappilappattu* in its five different chapters. First chapter describes the religious elements in *Mappilappattu*. Second chapter written by Hassan Nediyanad, a famous critique of *Mappilappattu* looked in to the historical background of *Mappilappattu*. In this book, the author cum renowned singer V M Kutty briefly narrates the emergence and expansion of Mappilapattus. *Mappilapattile samaskariga paramparyam*, different cultural elements in *Mappilappattu* explained by T K Hamsa. K. K abdul Kareem also wrote about the earliest writings of Moyin Kutti Vaidyar. In this book the last section completely discusses about few *Kissappattus* and the presence of female Mappila writers in brief. Even though the book edited by Kadirikoya tries to analyze the different unique elements in *Mappilappattu* in general but the work failed to investigate in to the deepest elements which had acted as the primary forces behind all these developments.

V M Kutty, in his book titled *Maha kavi Moyi Kutty Vaidyar*, elaborates on the exclusive work on the contribution made by Moyin kutti Vaidyar in to the Mappila literature. He was one of the most prominent Mappila poets to ever live in the Malabar region. He was one of the central figure who had contributed to the development of Mappila literature within a short period of time. The author gave a detailed explanation about his earliest life and literary background. From Badra ul Muneer Husnul Jamal, the most famous articulation made by him in his childhood to *Badar pada*, *Uhdh Pada, Malappuram Pada* and Hijra is very systematically explained in this book. There are numerous unnoticed other prominent writers who flourished in Malabar all throughout the period. This study aims to uncover and priortise these unattended episodes of Mappila literature.

Balakrishnan Vallikunnu, in his book *Mappila Samsakarathinde Kanapurangal*, looked in to the popular aspects of Mappilapattus. He tries to explain

how the Mappila literature became so prominent in almost all parts of Malabar despite of having deliberate attempt from the colonial authority to curb it altogether. One chapter exclusively gave importance to the social commitment of Mappilapattus. He further gives description about Malappuram Padapattu and Badar Padapattu in detail. This work primarily looked in to the social insights reflected in Mappila literature. Hence, books like these were valuable resource that had more or less resemblance with the hypothesis of the study.

P K Mohammed Kunji, in his book *Muslimingalum Kerala Samskaravum t*alks about the history and culture of the Muslims in Kerala. Part four of this work gives details about Arabi-Malayalam literature and Mappilapattus. He had analyzed the Mappilapattu in a very general perspective and not much of nuanced detailing is available.

Annemarie Schimmel in her article *Islam in the Indian Sub-Continent, in* 1980 talked on the origin of Mappilas and Mappila rebellion and criticism about political subordination. She further discussed the Mappila Portuguese conflict in Malabar in the light of historical background of Zainudhin. Although there are a few narrations on Islamic literature in south India,she doesn't include much about Arabic and Arabi - Malayalam literature in Kerala.

In the 1989 book *Saints, Goddesses and Kings: Muslims and Christians in South Indian Society, 1700-1900,* Susan Bayly wrote about the emergence of a unique hybrid literary language in south India that is composed of writings in Arabic characters and a combination of Tamil and Arabic word forms. However, she also paid little attention to the literary compilations in Arabi-Malayalam.

Translations and English-language literature about Mappilappattu are scarce, despite the existence of some works on the Mappila community and its history, such as Roland Miller's general study of the Mappila community and Stephen Dale's work on the socio-religious aspects of the Mappila Rebellion. These songs add a crucial element to these studies by including the voices of the Mappilas themselves, a feature absent from these histories. Regarding the Mappila Rebellion and community, Dale

and Miller both write about Mappilappattu, and other writers have incorporated song snippet translations into their writings.

Ali Asani in his article *Muslim Literature in South India* 1996 explained the languages and different literary trepidations of South Asia in general and South India in particular. He argued that the importance of Urdu language in Northern India and mentioned how the Muslims in Kerala are more likely to learn Arabic than Urdu. But he too doesn't analyze the deeper aspects of *Mappilappattu*.

In the book edited by Mayinkutty, OP, titled, *Identity popular culture and Resistance: Studies on Colonial Malabar*, 2018, studied about Colonial Malabar. In this book, one-chapter discusses the '*War-songs as a source of Kerala history': an analysis of Malappuram war songs* by Moyuinkutty vaidyar. In this chapter the author explains the folk literature and different oldest surviving genre of literature in different context. Generally discussed about the Mappilas of Malabar and their literary tradition as well as the cultural landscapes of Muslims of Malabar. But even though the text had shed light on the *Mappilappattu* in general, it missed the overall historical background and different types of *Mappilappattu* that had alink with the life of Malabar. The theme of the book is Badar *Padappattu*, one among hundreds of different of *Padappattu*. 'Resistance Literature: A Case Study of *Mappilappattu* in Colonial Malabar' another chapter in this book looked in to the bravery of Mappila warriors especially who embraced martyrdom fighting with the Portuguese and the British is well depicted in the *Padappattu*. This chapter is insignificant as it provides only the peripheral understanding of *Padappattu*.

KKN Kurup, in his book *The Legacy of Islam* (Kerala) 2006, has given glimpse of different arts and literature of Mappilas. He explains Mappilas as a minority community who are conscious of their rights, privileges and democratic aspirations. The chapter briefly explains the emergence and expansion of Mappilas in Malabar Coast especially with the absence of four-fold Varna system. How they strengthened their domain with the establishment of *daras* (Madrasa related to mosques). He mentioned the encounters of the Mappilas against the Portuguese and their colonial powers gave birth to famous writings In Arabic language. The first

famous one was sheik Zainudhin Makhdums *Tuhfat-ul-Mujahiddin*. Zainudhin was probably the first historian of Kerala to write historical account in Arabic. He explained the background of anti-imperialist ideology in Malabar as well. Zainudhin Makhdum wrote poems against Portuguese power in the name of *Thaharis Ahalil Emani Ala Jihadi Abadatti Sulbani*.

When the Zamorin of Calicut and the Mappila took steps to capture the fortress of chaliyam, Khazi Mohammed Abdul Azeez wrote another poem named *Fath-ul-Mubin* to inspire military action. Poets inspired the Mappilas for a jihad against the Portuguese. Here the jihad is initiated not to convert in to Darul Islam but to strengthen the authority of a Hindu ruler through different songs. Indeed, such practices given a new meaning to *Jihad* that was not understood so far who misinterpreted the concept very largely. He further explains the festivals like *Nerchas* and substantiates different poems related to that. Prior to 1921 and after several heroic Mappila songs were composed and propagated to rejuvenate the Mappila enthusiasm. These songs in Arabi-Malayalam recollect the heroic deeds of *Shahid*. The Anti-colonial ideology inspired the Mappilas and activated them for political action. It is a matter of appreciation that the community had not disassociated itself from the main stream of indigenous culture but integrated many of native features to enrich their heritage and tradition. Indeed, this book envisaged several ideas and background of Mappila literature and its evolution. But, largely ignored the contribution given by unidentified masses. There are several regionally important works related to Mappila literature that haven't played any role in this book. This book had given a peripheral idea about the role of *Mappilappattu* on shaping the life of Mappilas of Malabar ad their strategic movements. This work mainly focused on Anti-colonialist sentiments and it reflection in literary works. Beyond that there are numerous other aspects of social life that could be related to the literary contribution of Mappilas of Malabar. The Arabi-Malayalam, a dialect of the Muslim intelligentsia was invented for the purpose of communication among themselves and the separate branch of literature developed in that dialect thereafter. It was neither Arabic nor Malayalam but an mixture of both. Like the Urdu language and literature, this has become a language of the intelligentsia. The Muslim community were familiar with the Arabic letters and

script. The language used by them was Malayalam but words from Arabic, Persian and Urdu languages were liberally borrowed to it.

NP Muhammed, in his article *Reflection on Mappila Heritage* published in the book titled *Kerala Muslims: A Historical Perspective* edited by Asgar Ali Engineer, 1995, explains that the *Mappilappattu* added to emotional integration of the Muslim mind with the Hindu ethos. But he did not describe the process of assimilation of two different cultures.

PP Abdul Razak, in his thesis titled *Colonialism and Community Formation in Malabar: A Study of Muslims of Malabar in 2007*. The fourth chapter of his thesis gives description about the print and the imagined community of Mappilas. He simultaneously explains different folk beliefs of Mappilas. The influence of Hinduism and its variant practices especially related to black arts and magic is also reflected in Mappila culture. Despite of these forms of belief system totally condemned by Islamic law, he explains about belief in *Jinn*, Chekuttypappa, Kanjirakudam, and Kunjirayinpapa are considered as Mappila variety of *Chathan, Kutticathan and Guligan*. These are the names of evil spirits that existed in Kerala especially in Malabar. Those practices among the local Hindu community converted to Islam along with the conversion of local tribes in to the Islam. The belief in *Jinn* reflected in many Arabic and Malayalam literature which dealt with the power of Jinn in different aspects of life. *Valiya jinnu pattu* and *Cheriya jinu pattu* were popular jinn songs in Malabar. *Valiya jinn Pattu* describes the imaginary battle between Hazrath Ali and Jinn. This thesis looked in to the cultural aspect of *Mappilas* and investigation of the historical background of arts and festivals of Malabar. Briefly explains about the assimilation process in the field of different arts forms existed within and outside region. The fourth chapter exclusively gives a detailed explanation about how print technology helped to shape community formation.

Francis Robinson in his *Islam and Impact of print in South Asia* , 2000 and JBP Moore in his *Muslim identity, print culture and Dravidian factor*, 2004 gave an insight to the role of printing technology especially within South Asian Muslims.

Benedict Anderson, in his *Imagined Communities: Reflection the Origin and The Spread of Nationalism* 1991 discussed about the identity formation through cultural context. Hence instead of focusing on Anderson's view regarding the newspapers and the novels in the process of national identity, I would like to focus on cultural background and its literary strength in order to investigate the identity formation and cultural landscapes of Mappilas.

The first printing press (Arabi-Malayalam) was established in 1867 AD at Tellicheri. Subsequently few more press were set up at some other parts of Malabar region. It was only after the establishment of printing press, Mappila literature became so prominent. Even though, Mappila literature played very crucial role much before the arrival of printing technology. But largely unnoticed or ignored. Hence the popularity of Mappila literature could be linked to the development of printing technology.The author himself identified the importance of literary contributions of Mappilas and summaries the necessity of these Arabi-Malayalam poetry, missionary tracts, journals, books and pamphlets of Mappilas in order to understand the Mappilas as a community. He concluded the chapter by stating that literary tradition of Mappilas helps us to comprehend the religious learning, hopes, worries and joys. This study aims to investigate to these unattended psychological and material life of Mappilas through using only their literary contribution.

A C Burnell, in his *Specimens in south India Dialects* as quoted in O Abu *Smaraka Grantham*, discussed the emergence and impact of Arabi-Malayalam forms of writing on Muhammedians in Southern India. Mappila reiterated their identity through retaining of Arabi-Malayalam scripture like Tamil Muslims who had their on mixture of script called *Tulukka Tamizu*. My task is to understand the similarities between these two hybrid languages emerged simultaneously in Kerala and Tamil Nadu.

Kareem, KKM, in his *Arabi-Malyala Sahithya Probhodhanam* 1998, identified almost around 6000 works that has been composed in Arabi-Malayalam dialect. Out of this very minimal number around 1000 might have been put in to print. Indeed, my primary focus is on rest of 5000 works which are not in the print form and very

much susceptible to be lost. Hence my task will be discovering those undiscovered majority of Arabi-Malayalam literature especially in the forms of *Mappilappattu*. Around 136 Mappila poets has been identified by the author in his another work titled *Mappila Muslim Sahithya Paramparyam*.

Stuart Blackburn in his *Print, Folklore and Nationalism in Colonial South India'*explained how the Arabi-Malayalam literature in print forms narrow down the gap between literary culture and oral tradition. Folklore in printed forms played a important role in Mappila literary tradition.

Mohammed Musaliyar, KV, in his *Muhiyudheen Mala Vyakyanam*, 1986, very clearly explained the thematic expression of *Muhiyadheen mala* within different context. *Malappattus* or Eulogy songs actually brought the Mappilas in to the world of literature. Muhiyadheen mala composed about the life of Muhiyadheen Abdul Khader Jeelani lived in eleventh century a Sufi shaik of Bagdad. It was composed in the year 1607AD by Qazi Mohammed of Calicut and had considered as the earliest Arabi-Malayalam work composed in Malabar. Detailed study about the different types of *Mappilappattu* absent in this work.

F Fawcett, in his *War- songs of Mappilas of Malabar Indian Antiquary*, vol 30, 1901 explains about the importance of war-songs and shed light towards the *shahid*, those who died while fighting against infidels. Fawcett, British police superintendent of Malabar in nineteenth century opined that Mappila poems must be read if the Mappilas are to be understood. He further states that all these types of war-songs were either prohibited and the copies were seized and burnt. My effort is to look in to these varieties of songs and the reconstruction of the vigor and the power of Mappilas during their Anticolonial struggles in Malabar.

A C Burnell, in his *Specimen of South Indian Dialects* gives details about the Cherroor riot of 1843 and subsequent emergence of Kapprat Krishna Panikar pattu. All the copies of this song were seized and burnt by the British and the only remaining portion of the copy was retained by the author.

Fracis Robinson, in his *Technology and Religious Change: Islam and the Impact of Print*,1993, generally pointed out the broad circumferences of literature and culture after the establishment of the print technology.

In the thesis titled *In the forest of sand: History, Devotion, and Memory in South Asian Muslim Poetry*, Maudy Keely Sutton turned in his work to the University of Texas two main areas of study were examined in Mappilappattu: a historical contextualization based on recorded Mappila songs and a textual analysis of a selection of songs. Four main topics are used to classify Mappila songs in this thesis: songs with a strong household focus, songs with intense creative color, songs about political and social issues, and songs dedicated to spiritual figures. This thesis basically concentrated on translating a little amount of Arabi-Malayalam literature in order to learn about the vast variety of Mappilappattu; in fact, it is quite challenging to comprehend the entirety of these songs by analyzing a small number of them.

Present study aims at supplementing the few translated works along with the unattended bulk of orally transmitted different types of songs scattered almost all parts of Malabar region. More often than not these orally transmitted *Mappilappattu* and other folks' songs reiterate the existence of printed materials. Not having an investigation about oral traditions, has obviously caused negligence of major portion of Malabar culture. This thesis analyses the *Mappilappattu* on the basis of Malayalam literature. Although the subject of these poems thematically relate to the Mappilas of Malabar, but the poetic and grammatical features clearly indicate a large literary heritage that extends beyond any fixed boundary. Indeed, the aim would be to reiterate this acculturation process and to understand how a mixed bowl culture evolved in Kerala and has been considered as the basic element of present-day Kerala culture. The study analysed the exclusion of *Mappilappattu* from the mainstream literary tradition of Kerala and states few reasons behind the exclusion. Mainly because of geographical location, Mappilas privilege of particular language and literary tradition and the conceptualization of the Mappila community are the three factors discussed in this thesis.

Stephen Dale, in his book *Islamic Society on the South Asian Frontier: the Mappilas of Malabar* 1498-1922, explains about the least popularity of Mappila literature. He found that the first issue of least popularity is related to the geographical location of Kerala. Through this, he explained the basic reason why Islamic culture in North and in South India are different in many respects. Second issue the author discussed is about the Mappila language and literature by quoting Annemarie, in her work named *lslam in the Indian subcontinent*. Annemarie analysed the different aspects of life in South India, especially in Kerala and Tamil Nadu. Even though, Annemarie is aware about the Tamil tradition, she does not include Arabic and Arabi-Malayalam literature of Kerala. This might be because she is not aware about the Arabi- Malayalam literature.

V. Kunjali, in his book *Sufism in Kerala,* Explains about the religious background of Kerala and the emergence of Sufism and cultural symbiosis. Although the Mappilas have a clear oral and popular tradition consisting of *Nerchas* (saint veneration) and other devotional practices their textual documents are generally scattered. He argued that materials are not easily accessible to the reconstruction of Mappila cultural tradition. The work tells that historically the political situation in Kerala is entirely different from the North Indian politics. Malabar lacked the courtly tradition, a narrative historical tradition, or a significant literary culture. This may be the reason primarily southern India was alienated from the main stream literary works. This is my intention to demarcate the different causes of subjugation of Mappila literature in time immemorial.

According to Rolland Miller, Mappila's seclusion from the advancement of Islamic theology in northern India was nearly complete. Furthermore, historical and cultural ties in Malabar have been stronger to the Gulf region than to northern India, as Filippo and Carolina stated in Struggling with History: Islam and Cosmopolitanism in the Western Indian Ocean. Muslims are more likely to learn Arabic than Urdu, at least in Kerala. These two articles help us comprehend Mappila literature on a larger scale. Different characteristics of foreign and indigenous materials in the oral tradition of Mappila Muslims can be formulated via the use of various kinds of articles.

Balakrishnan Vallikunnu, in his book *Mappilappattu Padavum Padanavum* had explained the *Mappilappattu* sticking to nature and style of composition. He analyzes the language complexity of *Mappilappattu* with special references given to its rhythm or tunes. In my work instead of giving much importance to nature and style of composition I would be focusing on the promulgation of the real life of Mappilas by using only literary compilations.

Muhammed Ali, V P, in his book *Mappilapattukal Nootandugaliloode*, explains the evolutionary stages of the composition of different *Mappilappattu*. He has given excessive importance of different types and evolution of song than its implications in common man's life. In my proposal I would like to reflect the common feelings and life of Mappilas through their articulated poetry. Hence my attempt will be to give a broader perception towards this song and try to find out how this can be used as a primary source in order to reach out to the life of Mappilas.

It is clearly understood that even written literature in the forms of Arabi-Malayalam had simply gone largely unnoticed. The case of oral tradition of *Mappilappattu* had been in deep mess and under the carpet. The avoidance of Arabi - Malayalam literature in general and oral literary tradition in particular is partially due to the linguistic distinctiveness. In order to understand this hybrid language, it is necessary to have a thorough grounding in Malayalam as well as some knowledge in Arabic. Being familiar with both of these languages I am confident that I can overcome the difficulties posed by linguistic complexity. Further, the Arabic script has been modified and therefore peculiar to Kerala Muslim literature and the works consist much complicated grammatical mixture of Arabi-Malayalam words and vocabularies. As a trained *Mappilappattu* student, it is my strength in facing the challenges posed during my thesis work.

1.5 Research Gap

Most of the studies conducted on *Mappilappattu* had concentrated only about its general history. From the review of the literature, it was found that there is a dearth of research studies on the *Mappila* oral traditions and how it became a determining factor in Muslim community development in the state. And how women and

Mappilappattu are intertwined through the historical context of *Mappila* migration and *kathupattu* along with the impact of *Mappilappattu* beyond the state through contributions made by foreigners to *Mappilappattu*. Therefore, it can be concluded from the review of related literature that there is need for research to throw light on these specificities of *Mappilappattu* in order to understand the effectiveness of *Mappilappattu* became a determining factor in the life *Mappilas* of Malabar.

1.6 Research Questions and Objectives

The theme of the study has been set on the three broad research objectives which are again arrayed on 9 specific research questions. These objectives specifically split the study into seven sections. The study investigated Malabar and Mappilappattu as a musical environment and aural embodiment. Each chapter in the study goes into great length about the musical ontology of Mappilas, the subtleties of the composition, the language's intricacy, many poetic styles and techniques, and the poetry's meaning. This study thoroughly analysed the voices of Mappilas represented in Arabi-Malayalam songs, with the overall goal of illuminating the community's rich and varied literary tradition. Particular focus is placed on the songs, and its influence in the growth of the Mappila Muslim community in Kerala.

1.6.1 Research Questions

The study attempted to determine how important *Mappilappattu* is to Malabar in shaping the socio-cultural environment of the Mappila community. These research questions govern the research strategy, methodology, and hypothesis, as well as lead all phases of study, allowing the researcher to obtain significant information by asking the proper questions. The following are the important research questions raised n the study

1. To examine how Mappilappattu, a particularly Arabi-Malayalam hybrid, fits within the larger sociolinguistic context of Malabar society?
2. How the social significance of Kathupattu address the emotional melding of a migrant's family life and how the emotional travels have been regulated in

order to attain economic fortune while maintaining society's morale and social construct?

3. How do Malappattu, the piety genres of Mappilappattu influence the devotional and cultural diversity of Kerala's living Islam?
4. How important are war songs in addressing concerns related to socio-political currents such as colonialism, nationalism, freedom, religious reform, and modernity and its various subtypes?
5. How has the spread and popularity of Padappattu resulted in Malabar's socioeconomic transformation?
6. How Kissappattu identify the connection between Islamic songs that tells the life story of the Prophets and how the songs have contributed to the larger popularity of Islamic history?
7. How Kerala's folklore contributes to the preservation of its culture and traditions?
8. How have Mappila songs and their impact on the Indian Ocean World, as well as the work of Dutch ethnomusicologist Arnold Adrian Bake, contributed to the global spread of the Mappilappattu genre?

1.6.2 **Objectives of the Study**.

To find ways to answer the broader research questions, such as the impact of Mappilappattu on the life of the Mappila community in Malabar and how Mappila oral traditions emerged as a determining factor in community development, the following research objectives have been developed.

1. To trace out how Malappattu, the piety genres of Mappilappattu, influence the devotional and cultural diversity of Kerala's living Islam.
2. To trace out the social significance of *Kathupattu* (Letter Songs) in addressing the emotional melding of a migrant's family life and how the emotional travels have been regulated in order to attain economic fortune while maintaining society's morale and social construct. Also, how women and *Mappilappattu* are intertwined via the historical context of Mappila migration and *kathupattu* (letter songs)

3. To investigate the effect of *Mappilappattu* across the Indian Ocean and the contributions made by foreigners to the genre's global spread.

1.7 Hypothesis

Mappilappattu and its traditions are thought to have played a significant influence in the socio-cultural life of the people of Malabar.

1.8 Methodology

This study takes a historical review of *Mappilappattu* as an important study of a smaller, regional Islamic tradition that has immense significance in the Mappila community's socio-cultural life. The main objective of the study is to investigate unpublished original documents and analyse their context and implications in order to redefine the current stage of knowing. The study has focused on Arabi-Malayalam literature and translation to supplement the oral heritage. The study looked into the many classifications of the Mappilappattu in order to contextualise its impact on Mappila life. The 'Salad Bowl Theory[16]' was utilised in the study to explain how two diverse civilizations came together without losing their individuality. Furthermore, in order to provide a thorough and fair assessment of the significance of *Mappilappattu*, the researcher used a broad research strategy and a complex analytical technique. Literary and historical research methodologies are used in the study. The study uses both primary and secondary sources. Primary sources were consulted by visiting a wide variety of libraries, archives, and personal collections (Details are furnished in the Appendix). The study has also used publications, research papers, interviews, and other publicly available information to gain a better understanding of the current situation. Examining the available knowledge on the topic was further aided by analysis and study of published works. This strategy aided in the comprehension of prominent and educated academicians' perspectives and viewpoints.

[16] In research, different theories in sociology explain the process of two different cultures colliding. One of these is the salad bowl theory. Salad bowl theory refers to combining elements of two cultures without losing one's own unique personality. This idea explains a lot about Mappila culture, notably the various arts forms and Mappilappattu, because practically all art forms and songs merged with existing cultural traditions in some way while maintaining their own unique identity. As a result, one may readily conclude that the Malabar region's age-old legacy of international fraternity and harmony has been marching on despite the quicksand of conspiracy produced by some undesirable forces.

The Mappilappattu field survey was an important part of this research since it highlights the dynamic and living teaching traditions of Mappilappattu and adds novelty to the study. Personal interviews with native performers, academicians, researchers, and partisans were also used to emphasise the dynamicity of the oral and historical process of the evolution of Mappilappattu.

1.9 Chapter Scheme

As it flows from the preceding discussion, the present study is aimed at summing up the influence of *Mappilappattu* in moulding the socio-cultural life of the people of Malabar. It also envisages the historical backing of *Mappilappattu* as an engine to drive the socio-cultural realm of the people in the study area. The study has been designed to flow in the following nine chapters, which would satisfy the objectives that have been outlined.

Chapter 1	Introduction
Chapter 2	*Mappilappattu*: Script and Poets
Chapter 3	Migration and Emotion: The *Kathupattu*
Chapter 4	Devotion and Dedication: The *Malappattu*
Chapter 5	Senses Translated: The *Padappattu*
Chapter 6	Tunes and Times: The *Kissappattu*
Chapter 7	Mind Body Jerking: Performative aspects of *Mappilappattu*
Chapter 8	Connections and Circulations: *Mappilappattu* in the Indian Ocean World
Chapter 9	Conclusion

1.10 Findings and Conclusion

Mappilas, the Muslim community situated along southwest coast of Kerala evolved as a result of pre and post-Islamic Arab trade contacts. In Kerala's sociocultural and historical context, Mappilas occupy a unique place. The Mappila culture is an intriguing blend of Arabian and Indian customs. The diverse linguistic, cultural, ethnic and religious aspects of Mappila life in the Malabar region are a

reflection of the free flow of ideas, emotions, and trade across the Indian Ocean. In this regard, the Mappilas' literary contributions helped to popularise the "*Mappilappattu*," a distinct musical genre with Arab-Malayalam cultural aspects. A component of Mappila literature, *Mappilappattu* is based on Malabar's historical ties to Arabia. The songs' melodies and lyrics honor Mappilas' combined creativity and memories. Since Mappila literature is a song of optimism that confidently depicts the socio-cultural and religious life of Mappilas and Malabar, it became immensely popular due to its connection with the life of the common people and its reflection of the desires and aspirations of the Mappila community.

The theme of the study has been set on the three broad research objectives which are again arrayed on 9 specific objectives. These objectives specifically split the study into seven sections. The study investigated Malabar and *Mappilappattu* as a musical environment and aural embodiment. Each chapter in the study goes into great length about the musical ontology of Mappilas, the subtleties of the composition, the language's intricacy, many poetic styles and techniques, and the poetry's meaning. This study thoroughly analysed the voices of Mappilas represented in Arabi-Malayalam songs, with the overall goal of illuminating the community's rich and varied literary tradition. Particular focus is placed on the songs, and its influence in the growth of the Mappila Muslim community in Kerala.

Archival exploration, repatriation, translation, re-studies, textual analysis, and historical contextualization form the basis of the study. These methods allowed the songs to be categorised into four sub-themes: migration and emotion, dedication and devotion, translation of senses, protest song and sound, tunes and times and mind body jerking, the performative aspects of *Mappilappattu* The composition style, regional verities, rhythm pattern, poets, types and subtypes, and cross-border links of *Mappilappattu* were all analyzed in the study. Each theme's literary backdrop concentrated on the composition and supporting themes that clarified the intricate details of Mappila songs. In order to examine the broad study objectives in further detail, the researcher suggested chapter-by-chapter sub-objectives.

This allowed the researcher to give the qualitative research a further organized scientific approach to the study. As a part, the researcher used the idea of Mind Body Jerking to study the relationship between Mappila songs and Mappila performing arts. The concepts of connections and circulations of *Mappilappattu* throughout the Indian Ocean trade routes is another facet of the investigation. Many aspects of the songs have been further explored and examined, along with their possible roots based on the historical context, the time period of the work, and internal allusions. The study's originality stems from the fact that previous research on the Mappila community had focused mostly on the broad narrative of the Malabar insurrection of 1921, with none of the studies having looked into the dissemination of sound recordings of Mappila songs from foreign archives and its sonic ontology.

The study's main goal was confirmed by an evaluation of archival materials. The primary and secondary objectives were jointly examined in the study. The purpose of the investigation was to translate previously unrecognized oral Mappila songs into English and examine how these traditions came to be seen as crucial components of community development. The roles of Mappila women, migration and women, and women as housewives and poetesses were the subjects of a unique research. This study clarified the impact of *Mappilappattu* across the Indian Ocean and the contributions made by foreigners to its global spread through an analysis of Arnold Bakes' archival recordings held at the British Library and the University of California.

By examining the specific genre created by the Mappila Muslims of Malabar that connects with the idea of many sounds and one sea, how the different sound of Mappila community circulated around the region. The study concentrated on *Mappilappattu*, its composition, circulation throughout Malabar, and its link to the Arabian region. The study’s introduction went into great length about the founding and development of the Mappila community and attempted to reframe Mappila literature within the context of the Indian Ocean, The two concepts of Oceanic Studies and the Blue Humanities have been used to establish the relationship between the Indian Ocean and the existence of Mappila. The study found that the Arabi-

Malayalam language ecosystem, poetic qualities, techniques, and the idea of *ishals*, as well as the literal contributions of poets, the influence of Arabic Meter, and the Abjadh system, are what make *Mappilappattu* distinctive. Reexamining the recordings made by Dutch ethnomusicologist Arnold Adrian Bake allowed for the repatriation of several Mappila tunes that were earlier unavailable.

The findings of the study revealed that the history of Malabar can be studied by analyzing *Mappilappattu* as sonic embodiments and a musical environment. By thoroughly analyzing the voices of Mappila represented in the Arabi-Malayalam literature, this study highlighted the rich and varied heritage of the Mappila community. This involved an analysis of Mappilas' musical ontology, the nuances of composition, the language's sophistication, poetic styles and techniques, and the poetry's implications. Particular focus was placed on the oral song renditions of Mappilas and its distinct role in defining the element of the socio-cultural and religious identity of the Muslim Mappila community in Kerala.

The study revealed the significance of the Abjad system in *Mappilappattu* by examining the origin and different phases of *Mappilappattu* composition, shedding light on the secret nature of Mappila songs. It added suspense to the songs, particularly the Malas, by using numerical codes to depict the year and date in song composing. The Abjad system instils numerical abilities in learners and is taught in Daras and Madrasas. The abjad method is often utilized, to provide numerical values to the alphabets to heal physical and mental illnesses and also to hide meaning between the lines. The Abjad system's in *Mappilappattu* composing technique that combines the usage of numerous languages with writing methods is called *Akkakettu (akkam* meaning number and *kettu* meaning bind together). The Abjad method conceals facts in the lines by giving the Arabic alphabets numerical values. The year when the Mappila song was written, the names of the poets, incidents, and the total number of participants in the historical events have all been determined by the study using the abjad system.

Through the analysis of Mappila songs, the study examined the historical significance of Mappila songs and the way of life of the Mappila community. The

impact that Mappila songs had on the Mappilas was demonstrated in the study. The study found that historical conditions had a favourable correlation with *Mappilappattu*'s influence on people. The study found that *Mappilappattu* saw substantial changes in the subjects of discussions on a wide range of local concerns among the Mappilas from the seventeenth to the twentieth centuries.

The study covered the traditional song writing processes and gave a thorough description of *Mappilappattu*'s historical significance in Malayalam literature. The study found that while *Mappilappattu* strongly draws on Arabic and Sanskritic literary traditions, it arose naturally from Malayalam literature. However, it has evolved throughout time and finally created its own set of guidelines for the *Mappilappattu*. Grown by Mappilas, this distinctive branch of literature is a tremendous asset that made all Keralites proud. These songs are unique in that, despite the fact that many of them are classified as Arabi-Malayalam, Mappila Malayalam, and so on, they are still Malayalam and belong to Malayalees. Sanskrit combined with Malayalam is called *maṇipravaḷam*, not Sanskrit. In a similar vein, the literature that incorporates Arabic vocabulary is Malayalam, not Arabic. Thus, the inherited values and significance were expressed in Mappila literature, just like in any other Malayalam literary work. Prominent Mappila poets, including Moyinkuttivaydyar, Pulikkottil Hyder, Chakeeri MoyidinKutty, ChettuvayiPareekkutty, Maliyekkal Kunjahmed, Tanur Muhiyudhin Mulla Musliyarakath Ahammedkutty Musliyar, Shujai Moidu Musliyar, and Nallelam Beeran, were extensively described in the study, along with their significant compositions. The study revealed that the old Mappila poets' poems disseminated ideas for societal growth that were ascribed to over time. Their poetry reflected contemporary themes. Their writings were melodic, sophisticated, and powerful. In addition to being beautiful, exquisite, and rhythmic, their songs had a profound psychological impact. Mappila poets aimed to impart morality, justice, and social responsibility in order to lift a community out of darkness. The contemporary poems, on the other hand, are found to be critical and self-deprecating, showing that they are not worthy of serious consideration or regard. In recent years, a growing number of *Mappilappattu* are essentially collections of phrases lacking substantial meaning and monotonous beats. The state of *Mappilappattu* is a matter of concern currently,

involving physically focused love and its expressions. Numerous of them are the outcome of an eroding cultural mindset. The features of *Mappilappattu*'s form are strong enough to compete with other contemporary poetry forms. Just this helps it set itself out from the rest. Muhiyudheen Mala gave rise to *Mappilappattu*, which subsequently expanded to other parts of the nation and became a distinctive cultural contribution made by the Muslim community.

The study and its observations also revealed a disheartening truth that *Mappilappattu* has been reduced to a minimal role in Malayalam writing in recent years. In Malayalam, it has been categorized as folk literature, yet this classification is controversial due to the breadth of topics covered and the poetic sophistication of the work. It fills the void between other Malayalam literatures and Arabic literature, which is widely available in Kerala. But it is not surprising that *Mappilappattu* has been the subject of little serious study by many literary academics outside the community, considering its linguistic peculiarities and the challenges posed by the Arabi-Malayalam script. Mappila folklore in Kerala represents a unique culture and history. It provides a historical story with numerous benefits for people who sing and listen to it. Each cultural synthesis will result in a unique folklore tradition. However, it follows a consistent pattern of rich values and positive messages to learn. Mappila folklore plays an important role in Kerala's communal and cultural development.

The historical background of Malabar's Gulf migration, the formation of letter songs, and their effects on the social, cultural, and psychological lives of Malabar Mappila migrants and those left behind were all carefully investigated in this study using the concepts of migration and emotion. The study addressed the emotional melding of a migrant's family life, and the social relevance of Kathupattu. Migration patterns, particularly from Kerala to the Gulf countries after the 1960s when people were hoping to accumulate enough money to raise themselves and their children in a sustainable standard of life, have been studied in great detail. The researchers looked at how letter songs could bridge the gap between refugees and those who were left behind. The genre is composed of two types of songs: the first is a woman singing in about her loneliness and tension, and the second is her husband responding to her

through letter. The historical significance of the letter songs, their various compositional stages, and the thematic shifts that occurred in the first and second halves of the 1800s are all thoroughly examined.

The study focused on seven key areas, each of which was examined in isolation to address a key question. These included the history of Kerala migration, the way in which separation shaped emotional melodies, the significance of *Kathupattu* as an emotional subgenre of Mappila songs, the various historical stages of letter song writing, the kinds of songs—particularly *Dubai Kathupattu* and *Marupadi Kathupattu*-the emotional and psychological trauma experienced by the migrant family, and how *Kathupattu* endures in the most recent stage of transnational migration. Before computers, cell phones, and other technology were developed, letters were the only method that people in distant places could communicate with one another. Even now, there are still many uses for letters, especially formal communications. Historical knowledge can be found in letters. Even though a letter is a personal communication, historians use it to analyse societal contexts. This is due to the fact that a personal narrative-like a letter-provides details about time, place, climate, geography, social traditions, human names, and other details. The main method of communication between migrants and their families during the Gulf migration was letters. Poets would often exchange poetic letters with one another, which led to the evolution of letter songs as a result of their mutual influence.

The study considered the socio-cultural domain of the sending societies while examining and clarifying a great deal regarding Gulf Migration and the agony of separation faced by left-behind women in Malabar. It shows a major impact on the family members of the emigrants, especially the wives who stay behind. This study investigates the experiences of Gulf migrant's wives in Kerala. Additionally, it's an effort to determine the causes of the wives' prolonged separation from their spouses who work in Gulf nations. Regardless of their economic or social empowerment, the chapter aims to map the cultural pressures, loneliness, effects of adolescent delivery, pressures of child rearing, sexual moroseness, and psychological trauma that Gulf spouses face.

Kathupattu concentrated on concerns of the heart, including love and family, as well as the male family member's migration. Gulf Migration enhanced Mappila women's standing in the community. The lyrics and music reflect how the rigid lifestyle of the orthodox community started to change. The Mappila women take on more responsibilities as a result of the Gulf migration. Letter songs emerged as a result of increased tasks and obligations. The woman's concern that her husband may be taken over by the foreign land is reflected in the letter song's musical hermeneutics, which also convey her sorrow of separation and uncertainty. Letter songs express the singers' fears, worries, and dreams for their partners. It also alludes to changes in social interactions and values, the labor system, and the state of the economy. Even if the song's themes are primarily personal, the researcher uses letter songs as a source to learn about Mappila's way of life. These involve romance and lust, but they also represent the social and economic spheres more powerfully. The author focused on two stages in the writing of letter songs and attempted to determine how letter songs may be utilized to investigate the cognitive characteristics of Mappila migrants and their wife who stayed behind in Malabar. The author analyzed the photos that immigrants sent to their families by using the concepts of history of silence and history of emotion. This study came to the conclusion that the letter songs embody the emotional and symbolic aspects of the Kerala model of development. Even though the technology revolution has lessened the significance of letter writing on a bigger scale, emotions have persisted in one way or another.

Malappattu analysis provided answers to two research questions. The first focused on the devotional genres of *Mappilappattu* and how they impact the cultural diversity and devotional practices of Kerala's living Islam; the second covered the classification of Islamic music into three categories: Haram, Halal, and *Makruth*. Three angles are the focus of this analysis. The first section examines the literary origins of Arabic mawlids, Tamil malas, Malayalam malas, and Sanskrit malas. The second section discusses the many forms of *Malappattu* and its historical relevance, while the third section focused on Kerala's Mappila religious history. The *Malappattu* conducted analysis cantered around the theme of Devotion and Dedication. *Malappattu* has played an emotional role that combines pain and pleasure. *Malappattu*

are essentially religious in nature and are often addressed to Sufi saints or saintly individuals. The survival of *Malappattu* in contemporary, traditional Muslim societies can be attributed to the literary legacy of Islam, which has been passed down since the fourteenth century. The cultural practice of the *Malappattu* tradition in Malabar finds its roots deeply in normative textual Islam. Textual and practical practices of these faiths are seldom seen to be divided into silos. One of the songs that the Sunni and Mujahid factions of Islam disagree over the most is this one.

Islam's theology and the customs of traditionally held beliefs in Muslim majority nations both dictate that devotional adoration through songs and other forms of music is inevitable. An examination of the ways in which traditional Islam and Muslim cultures are culturally fragmented across West Asia, South Asia, Africa, and East Asia affirms these material events and their ongoing role in creating a special web that unites divided civilizations. To have a deeper understanding of *Malappattu* the researcher analysed Ayyoob Nabiyude Rahmath Mala, Khadeeja Beevi Wafath Mala, Manjakulam Mala, Rifa e Mala, Sayyidh Hamidh Mala, and Uvais Mala nna Nerchapattu. These songs, which are religious in nature, served as a link between it and south India's greater spiritual environment. Thus, these songs serve as an excellent illustration of the complex weavings of language-specific malas, including those made in Tamil, Malayalam, Sanskrit, and Early Malayalam. Numerous *Malappattu* varieties, including those of Muhyiddin, Rifai, Kiatti, Nafisat, Badar, Nafeesath, Rifai, Manjakkulam, Mahamood, Siddique, Hamzath, Kottuppalli, ShaiqNoorudheen, and Mampuram, were investigated and analyzed for the study.

The study was able to pinpoint the precise year, poets' names, participants in the historical events, and details of martyrs during the anti-colonial warfare thanks to a thorough analysis of several songs, including *Padappattu*. Devotion, love, bravery, anger, affection, pity, retribution, fury, sympathy, satire, romance, grievance, fun, and a host of other subjects are all thoroughly examined in *Mappilappattu*. This study also highlights the function of *Mappilappattu* as a tool for social change, a weapon against colonial authority, a reflection of food and taste, an analysis of natural disasters like floods, an equal emphasis on love, emotion, and reality, as well as the path-finding role of Mappila poets. War songs were heard in protest, and they generated strong

emotions of self-worth that Malabar used as a psychological tool and a catalyst for an anti-colonial awakening. The primary theme of *Padappattu* is people's socio-political concerns, which are rooted in social justice, freedom, and nationalism. In order to discuss the significance of battle songs, there are two main goals. To address these issues, the researcher organized this conversation into five major components. The first part discusses battle songs and addresses issues with contemporary socio-political themes such nationalism, colonialism, freedom, religious reform, and modernity. The second portion examined the genre of war songs and how they spread, the third examined their popularity, and the fourth examined their contribution to Malabar's socio-political change. Its archive collections were covered in the final portion.

The study analysed Malabar's anti-colonial battles through the lens of war songs. This study examined how music and sound helped to popularize anti-colonial movements by utilizing the idea of Sound and Protest-Positionalities of Bodies. The materiality of voice and the sacred sound of Malabar were combined to analyse the mind-body jerking that occurs when people get together and sing songs. By drawing connections between the patterns of songs like Malas, *Mauloodh*, and Ratheeb, the author discovers the similarities between the audience and Aurality. The scholar notes that *Padappattu* is the most articulate, clever, and strategically prepared literary weapon in Malabar against the imperial forces. A detailed discussion was also had on the Mappilas' anti-colonial awakening and the growth of self-consciousness. This kind of grouping allows us to observe how the *Mappilappattu* genre served as a platform for both spiritual and political issues. The *Padappattu* had exposed societal issues, the essence of Islam, the Islamic revolution, nationalism, "freedom," and modernism. Within the Mappila community, they functioned as a platform for discussion, advertising, and public opinion. Malappuram *Padappattu* examines the early struggles against oppressive regimes, in this instance the demolition of a mosque constructed by a minister of the Zamorin people. Nevertheless, the narrative ends happily, with the minister building a new mosque and repenting for his acts. In the wake of Western encroachment, poverty and community relationships provide as the foundation for both communal strife and its depiction in the Cheroor *Padappattu*. It also highlights the importance of martyrdom from the viewpoint of certain demographic groups.

Songs supporting particular political figures or movements were prevalent during the Indian independence movement. According to Gail Minault's article "Urdu Political Poetry During the Khilafat Movement," Urdu poetry was occasionally used to communicate political ideas in a way that was comfortable and traditional. This poem would not have had much of an impact on Kerala poetry because Urdu was never extensively used there, but political sentiments were expressed in traditional forms everywhere. For instance, Zafar Ali Khan, the editor of the Zamindar in Lahore, wrote political poetry on a regular basis but was never prosecuted for sedition because of the imagery he employed, which made it difficult to pinpoint the precise content of the poetry that was seditious. Songs about the Cheroor insurrection, for example, are examples of Mappila *Padappattu* that focus on local struggles against the British. These songs are obviously anti-British and have often landed the publishers and writers of these maps in legal actions. Thus, this specific song collection portrays a variety of viewpoints within a Muslim culture as they were forced to change in the ensuing decades. The Cheroor Pada is especially fascinating because it portrays the historical Cheroor battle as a nationalist struggle rather than a community one, by placing it in direct opposition to the British.

Padappattu was examined in this study in relation to the political and social changes that Kerala's Muslim community saw in the late 19th and early 20th centuries. According to the study's findings, *Padappattu* believed that the people of the era had the guts to oppose the wicked practices of colonialism. *Padappattu* showed how the ability of music to activate one sense of organ may activate all other senses, the body as a whole, and the mind to fight for social change. This section of the study looked closely at the Mappilas' role in the anti-colonial movements and the horrors of colonialism in Malabar. It also looked at the relationships that existed between the Muslim Mappila communities and other communities. The study concluded that there was no connection between the Mappila uprising and Islam. Naturally, Islam was just one of several elements that made the marginalized Mappilas fight against both the British colonial powers and the native supporters of the colonial power.

The narrative song genre, or *Kissappattu*, blends fantasy and reality. The thesis examined through an analysis of the *Kissappattu* revealed deeply ingrained imaginative and creative features of the Mappila society. Generally speaking, compared to other types of songs, these pieces are more creative and inventive. In addition to being beautifully crafted and embellished with events and features, the Kissas examined in this study also include subliminal messages addressed to the Mappila community. Using the idea of autonomy of imagination, the researcher categorized and examined several *Kissappattu* categories. *Kissappattu* was analysed by researchers using three subthemes. The prominent *Mappilappattu* genre, *Kissappattu*, is analysed in the first section. Different classification of *Kissappattu* discussed and analysed of its style in the second part. The final section examines *Kissappattu* literary and social elements within the Malabar environment. Additionally, the researcher examined how these songs arose in local literary traditions and might help people understand the Islamic culture. Using the concepts of Islam and *Islamicate* the researcher determined that *Kissappattu* was historical data for analysing the role of Islam in a regional context. *Kissappattu* is an analytical exploration of a particular historical event with an emphasis on regional sensibilities. This section of the study traces *Kissappattu*'s historical relevance and establishes the relationship between Islam and the songs that depict the lives of the Prophets, as well as how the songs have aided in the spread of Islamic history's popularity.

The researcher concluded that there are evident connections between Mappila *Kissappattu* and the literary forms of Arabic, Arabic-Tamil, and Punjabi. The Arabic and Arabic-Tamil genres tell the tales of prophets and other well-known individuals. Both the Mappila *Kissappattu* and the *Kissappattu* in Punjab are known for their inventive and vibrant narratives. These traits proliferated throughout the Islamic world along with the characters and stories, showing up in local literary traditions. The *Kissappattu* might have deeper significance. The researcher looked into the *Kissappattu* core meaning in order to interpret it as a metaphor for the world of humans. The value of *Kissappattu* lies in its portrayal of a transcultural and provincial Islamic sensibility.

The study's focus also extends to *Mappilappattu*'s performance features. The first section explores *Mappilappattu*'s performative aspects. The performative aspects of *Vattappattu* are the subject of the second section. The third section focused on *Oppana*'s capacity to evolve as a performance art. The fourth section talks on the similarities and differences between *Kolkkali* from 1938 and 2020. The last section looks at *Dhuff Muttu* and its socio-cultural relevance. Many traditional Mappila art forms, including *Kolkkali* song, *Oppana* song, Kallyanasadass, *Vattappattu* song, and Dhuffmuttu, are associated with the performance aspects of Mappila songs. The performative elements of *Mappilappattu* were categorized by the author into three main groups. Oral forms like "Padipparachil" and "*Vattappattu*," which feature basic musical instruments or body gestures, are under the first category. The second category, which comprises *Oppana*, *Dhuffmuttu*, and Arabanamuttu, combines rigorous physical activities with songs and orders. The third is martial arts, where physical forms-such as those of *Kolkkali*-are highly valued. The study gave a thorough analysis of songs in line with oral instructions and ishals and examined the numerous processes and songs utilized in various performing arts. The idea of mind-body jerking is extensively studied in relation to the performative parts of *Mappilappattu*. The performing arts of Mappila were studied by the researcher as a model of Hindu-Muslim cultural integration. Based on two goals, the researcher concluded that folklore in Kerala helps preserve its culture and customs, particularly through different kinds of Mappila performing arts. Here various artistic expressions of the Mappila community were examined in depth for evidence of their plurality and multiculturalism.

Firstly, the Mappilas, who were basically converts from indigenous people, evolved a composite culture which was vegetated by various indigenous and foreign streams. Mappilas had either retained or adopted many of the manner's customs and even religious beliefs and practices of neighboring communities. The study considered it as those from across the Arabian sea who settled as traders along the west coast and marched in to the existing local communities – the Khojas, the Bhoras, the Nawayaths, and the Mappilas of Malabar, assumed many of the customary practices of these communities and sometimes even contradicting the social norms of Islam

What we could see was the blending of the inherited beliefs and practices of Hindus with the manners and customs of which were essentially of Arab origin, especially those of Yemen and Oman.

The Mappilas developed a composite culture nourished by a variety of indigenous and foreign streams. This cultural synthesis may be evident in their literature, Arabic Malayalam script, and art forms such as *Vattappattu, oppana, kolkkali*, and *DhuffMuttu*. Arabi-Malayalam is Malayalam written in sophisticated Arabic script. This script was the chief medium of education for the Malabar Muslim till recent times. This script is another example of the indigenous/exotic mix referred to above. Similarly, *Kolkkali* a folk art mythological traced back to Lord Krishna, gets a face lift with the arrival of Islam. It is out of a fusion of the two streams; indigenous/Islamic that we have a Mappila brand of *Kolkali.* The songs of Mappila *Kolkkali* were renditions of ancient Persian or Arabic sagas and legends or life histories of Holy Man.It is worth noting that practically all Mappila art forms, including *Vattappattu, Oppana, Kolkkali,* and *Dhuff Muttu*, are structurally based on *Mappilappattu* rhythms. In the case of *Dhuff Muttu* and *Aravanakkali*, local influence was not that strong but blending of different elements could be noticed. Tomp worship and worship of dead are the motivating force behind this ritual celebration called *DhuffMuttu*. Most of the songs connected with *DhuffMuttu* are eulogies of holy saints seeking their blessings.In the case of *Oppana,* a secular celebration of life, it heavily influenced by two local art form like " *Kaikottikali,* or *Thiruvathirakali*".

The study noticed that almost all Mappila art form like *Vattappattu, Oppana, Kolkkali* and *Dhuff Muttu* are structural in accordance with the rhythms of *Mappilappattu*. Hence, as V.C. Harris, the literary critic, pointed out, since the basic rhythm of *Mappilappattu* are drawn from centuries old Dravidian heritage, it becomes obvious that the art and culture of Mappilas of Malabar are deeply rooted in a pre-Islamic consciousness.

The last objective has been analysed by studying the Arnold Bake's recordings. *Mappilappattu* through the Indian Ocean World revealed the role of *Mappilappattu* outside Malabar, especially through the analysis of archival materials and the recordings of Dutch Ethnomusicologist Arnold Adrian Bake recordings in 1930's. The

researcher connected Malabar, Mappilas, the circulation and connection of Mappila literature around Indian Ocean World, and identified the connection and circulation especially in the literature, composing styles and preservation techniques. This is purely based on primary data acquired by the researcher from abroad in order to assess the significance of *Mappilappattu* outside of Malabar

This analysis is done as different sections. The first part examined the Bake and his extensive work experience in India. The second segment covered his primary research projects and the factors that motivated him to work so hard. The subject of the third portion was Bake and his ties to Malabar's traditional culture. In the last portion, it was considered how making Bake's extensive collections available to Kerala scholars would encourage their interest in this subject. In the meanwhile, the researcher addressed the sources of Bake's works that are currently accessible as well as the challenges posed by copyright on their accessibility. The researcher connection with prof. Amy cathelin Jairazbhoy, University of California, provided an opportunity to analyse the archival sources in the Bake's restudy is discussed in at the end, along with how it helped to clarify the various reasons why academic institutions, performing communities, academic field workers, and archival collections engage in repatriation procedures.

The researcher analysed the Mappila songs in the Arnold Adriaan Bake archival collections during the period 1926-1939. It includes 768 field recordings, 10 hours of silent 16mm film, and over a thousand still photographs. Researcher examined the archival recordings, rerecord the songs with translations into English, and repatriating them back to the Mappila community of Malabar. The researcher was able to restudy the materials with the help of Nazir Ali Jairazbhoy and Amy Catlin-Jairazbhoy project of restudying and repatriating project in 1991and 2018 respectively. The researcher recollected, repatriated and translated many of the Mappila songs which are complete or partially extinct from the memory of the Mappila community. The researcher analysed and explores the recordings of the Arnold Bake collections from SOAS University, British Library Sound Archive to South Asian societies, University of California and American Institute of Indian Studies archive Gurgaon. The current study analysed Mappila songs and their impact

on the Indian Ocean world, as well as the work of Dutch ethnomusicologist Arnold Adrian Bake, contributed to the global spread of the *Mappilappattu* genre.

Archival records have played the vital role to scientifically study Mappila music's hermeneutic in order to understand the historical underpinnings of Mappila life. The study had used the manuscripts on the large collections of Mappila songs, voice recordings, and videos of Kerala and Tamil Nadu from the archival collection of the Dutch ethnomusicologist Arnold Bake. Bake visited the Parappanangadi village of Malabar in 1938 and recorded Mappila songs and performing arts of the Mappila community using Tefi recording technology. The native place of the researcher is Parappanangadi from where Bake recorded the songs. Professor Amy Catlin Jairazbhoy of the University of California is presently carrying out immense research activities on Bake's recordings. The researcher's interaction with Professor Amy has helped in collecting Bake's photos, small videos of stick dance, and Tefi recording versions of Mappila songs from Parappanangadi. With the rigorous attempt, the researcher was able to locate the team members who took part as singers and performers in the Mappila songs and stick dance recorded by Arnold Bake. The marriage records books kept with the local mosques had provided the key source of information. Interestingly the researcher himself is a native of this village and a member of the same stick dance band. The researcher supported the UCLA Ethnomusicology Archive's archival preparation of vocal rendition recordings for research purposes. Additionally, the researcher collaborated on the topic of Mappila sung poetry by transcribing the melodies of these songs and rerecording the songs that are currently of low sound quality. Through the use of participatory action research (PAR) and applied ethnomusicology, this multidisciplinary study on Mappila performative song traditions will bring a new perspective to the community's history. This reveals that the present study is not only limited to a mere investigation on the past *Mappilappattu* instead an investigation to dig out historical documentation of ancestral life.

Arnold Bake archival recording collections helped the researcher to establish archive named Malabar Heritage Digital Archives. It ensures the availability of

original endangered sources of Mappila art forms. It is being served as a solid source of digital documents of invaluable Mappila manuscripts for the eminent scholars researching on it. The researcher with the help of Professor Amy Catlin enabled to comprehend copyright legislation, making it simple to keep a Bake Archive in Malabar. The researcher was able to discover the original places in Parappanangadi village of Malappuram district in Kerala during his examination of Bake's Malabar collections and repatriated the extinct song back to Malabar. In carrying out a comparative analysis of Mappila songs from 1926 to 1960 as part of Arnold Bake's restudies project, the researcher found a widespread lack of recorded Mappila songs, manuscripts, videos, and photographs in Malabar's archives. Academics and historians are increasingly interested in using these traditions to enrich and reinforce the historical foundations of the community.

To sum up, the Bake collections, which are currently available to researchers, document a wide range of regional Malabar music traditions as they were practised between the mid-1920s and the mid-1950s. As a result, the collections may be of interest to Malabar's cultural heritage community. It is therefore preferable that these people made aware of the existence of the collections and are reacquainted with their contents. This was best implemented by combining increased online accessibility of the archival materials in Kerala, which provide insights into how cultural developments in the last ninety years had influenced these traditions, and influenced performers' pragmatic knowledge. Malabar Heritage Digital Archives employs technologies and professional archival standards to ensure that endangered Arabi-Malayalam manuscripts, oldest collections of Mappila songs, and recorded performances of Mappila performing arts to ensure scholarship, creativity, and Malabar's intangible cultural heritage for the future generations. Hence the research echoes *we are made wise not by the recollection of our past, but by the responsibility for our future*.

APPENDIX

GLOSSARY

alim ‘ulama; one trained in religious studies- Islamic scholar.

asr :The afternoon Prayer.

adab: the Islamic system of etiquette.

adyakṣaraprasam: first letter repetition in Mappila song composition.

ammayi paṭṭu: a Mappiḷa song during marriage celebration.

antati: a Tamil poetic technique Similar to *eṭuppu* or *vallumalkambi*.

antyakṣaraprasam: last letter repetition in composition and similar to *valkambi* or *veppu* in Mappilapattu.

anuprasam: a poetic technique in which consonants are repeated rapidly.

aqidah: Arabic, a set of religious beliefs.

arabana: Drum similar to the *daff*, and used in Mappiḷa performance arts such as *aravana muṭṭu*.

arsh: Arabic, the throne of God.

bai’a : Agreement or Vow of allegiance.

barakah: Arabic, blessings of God

bismi: Arabic, short form of Arabic *bismillāh al-raḥmān al-raḥīm,* means in the name of Allah.

bali perunaal :Eid Ul Adha-Festival of the sacrifice,

chayal : Singing with body moement.

campu: a poetic form composed in alternating prose and verse.

candanakkuṭam: an offering of a small pot holding burning incense that is presented to a saint’s *jaram*.

cekanuprasam: a type of *anuprāsam* in which conjunct consonants are repeated twice, usually in a line.

ciṅkappuli: Malayalam, a popular song- “lion-tiger.”

cintu: a song form that consists of a refrain (*pallavi*), a counter-refrain (*aṉupallavi*), and variations (*caraṇaṅkaḷ*).

citteluttu: the repetition of letters or a group of syllables within a line or stanza of *Mappiḷa paṭṭu*.

dar al Islam :(Lit. House of Islam) Land under Muslim rule.

dar al Harb :(Lit. House of War) that portion of the World under non-Muslims with whom war becomes obligatory.

dargah: A Court, term for a Sufi convent, shrine or tomb.

dikr: (remember, recollect.) a spiritual exercise designed to render God's presence throughout one's being.

dua: Prayer.

daff muṭṭu: A drum similar to the *a̲ravana*, and used in *Mappilappattu* performances such as *daff muṭṭu*.

dars: an Islamic religious school generally attached to a mosque for advanced studies.

darśanika paṭṭu: *Mappiḷa paṭṭu* that discusses philosophical issues.

dvidhakṣaraprasam: second letter repetition, generally the second letter of the first word of a line in a poem or song.

ecal: a poetic genre in Tamil and Arabic-Tamil in which the composition is written as if it is a conversation between two people.

eṭuppu*:* the *Mappiḷa paṭṭu* technique of using the same word that ends a stanza to begin the following stanza. Also known as *valummalkambi*.

fathiha :" the opener', the chapter with which the Qur-an Opens.

fatwa : A legal opinion issued by lawgiver(mufti).

fiqh :The science of religious law.

hadith: Sayings of the Prophet Muhammad. There are a variety of collections, each used by different Muslim groups based on Isnad or chain of transmitters.

haji : One who has made the pilgrimage to Mecca.

halal : Which is permitted by religious law.

haram : Which is forbidden by religious law.

hijrah : Migration of Prophet Mohammed to Madina; Muslim Era.

hafna : To clap the Hands together.

hanafi: one of the four orthodox schools of Islamic law.

ḥaqīqa: Arabic, mystical knowledge; supreme truth or absolute reality.

ibadat :The prosper service of an 'abd, servant of God.

id-al fitr :The festival following the Arabic month ramadhan.

id-al Azha :The Bakrid festival held along with the Hajj.

iman : Faith, in particular it refers to the six basic articles of Muslim faith..

ijtihad: Arabic, independent reasoning.

izava: Malayalam, an *avarṇa* group who were mostly landless agriculturalists.

imam: Arabic, the leader of prayer in a mosque.

ins: Arabic, human beings.

iravu: Malayalam, seeking blessings from the God.

ishal : Rhythmic pattern/ Style of Mappilapattu composition.

istihfar: Arabic, practice of praying or seeking aid from saintly figures.

iyaipu: a Tamil technique of end-rhyme. Roughly correspondent to the *Mappiḷa paṭṭu* techniques of *valkambi* or *veppu*

jama-ath : An assembly of people. It refers to the mosque used for the Friday congregational prayers.

janmi: the hereditary proprietor of land in Kerala.

jaram :Burial place of saints or martyrs.

jihad :striving spiritually or physically in the way of God; a holy war for the faith.

kafir :(Lit. ' one who is not thankful') an unbeliever.

kalari : The school of Martial arts.

katchi : A Rough colored cloth with broad borders used by Mappila women.

kulattu: a *Mappiḷa paṭṭu* poetic technique in which the second letter in the first line of a stanza is repeated in the same place in the following three stanzas.

kalyaṇa paṭṭu: literally, "wedding song;" song sung during a wedding celebration.

kambi: first letter repetition in the *Mappiḷa paṭṭu* tradition; generally the first letter of each line in a poem or song.

karamat: Arabic, the ability of Sufi saints and holy figures to perform supernatural actions and give aid to those who petition them.

kathaprasaṅgam: Malayalam, a narration of a story with music or a poetic story presentation.

kattu paṭṭu: literally, "letter song;" a *Mappiḷa paṭṭu* written in the form of a letter between husband and wife.

kavya: A general Sanskrit literary form referring to literature written in metered verse.

kess paṭṭa: love songs or songs that praise a woman.

khaṇḍakavya: Malayalam, a short poem.

khatib: Arabic, the person who gives the Friday sermon at the mosque.

kissa paṭṭu: literally, "story song;" a *Mappiḷa paṭṭu* that tells a story.

kolkkaḷi paṭṭu: Mappiḷa songs that are sung during the Mappiḷa perforing art form of *kolkkaḷi*.

kollam Era: the old system of dating used in Kerala. In order to calculate CE, add 825 years to the Kollam date.

kuṭiyaṭṭam: a type of Sanskrit drama performed in Kerala originally performed in temples.

kunippu: a poetic or musical technique used in *Mappiḷa paṭṭu*.

kuttur rattib: a Sufi ritual performance in which a devotee, in a trance-like state, repeatedly stabs or pierces a part of the body.

khalifa : Pl. Khulafa, Deputy or representative of Prophet Mohammed.

khilafat : Office of the Khalifa, (the Caliphate), in India and Malabar, the Khilafat movements to restore this office.

khutba : The homily delivered at the Friday and festival prayers.

Lilatilakam: a fourteenth-century Brahmanical treatise on poetics and grammar written in Kerala, which discusses the relationship between the *paṭṭu* and *maṇipravaḷam* schools of literary composition.

madrasa : A religious school for younger children.

***mala* :**(Lit. garland, necklace) The devotional songs praising the Prophet, saints and religious event.

manthram : Malayalam, A sacred word or text; the secret, magical use of such powerful formula.

mawlid : Birth day, especially that of a saint or the Prophet. A liturgical recital in honor of a saint or a Prophet.

madhhab: a traditional Islamic school of law, such as the Sunni Hanafi, Maliki, Shafi'i and Hanbali, although there are others.

maghrib: Arabic. The fourth of the five daily prayers required by Islam, occurring just after sunset.

mailanci paṭṭu: literally, "Henna song." A song sung during a marriage celebration, usually when the bride is having henna applied.

mala paṭṭu: literally, "garland song." A song sung about Sufi saints or figures that have the ability to aid people through their miraculous power.

maṇipravaḷam: literally, "rubies and coral." A literary genre that mixed Tamil/old Malayalam with Sanskrit in poetry.

masnavi: A Persian poetic form consisting of rhyming couplets and strict metric requirements.

maulavi: a title given to an Islamic religious scholar, usually following completion of higher religious education.

mawludh: the celebration of a prophet's or saint's birthday.

miswak: Arabic, the recommended practice of brushing the teeth before prayer.

moli: A stanza or verse in a *Mappiḷa paṭṭu*.

mujahids: One fraction of progressive Muslim reformers in Kerala.

musaliyar: a religious teacher.

muṭṭum viḷiyum: A Mappiḷa musical performance played by a band of musicians made up of several different kinds of drums and a horn player.

munajath: Welcome song before an audience during vattapttu.

mukri: a general functionary in the Mappila Mosque whose special task is the call to prayer.

***murukam*:** Song and Dance in a fast mode.

Namputiri: the highest-ranking Brahmin group in Kerala.

Nayar: the warrior and ruler caste of Kerala.

naṭan paṭṭŭ: literally, "folk songs."

nercca: public festivals of saint veneration-To make a personal vow or offering in order to gain a benefit.

nercca paṭṭu: Mappiḷa songs sung during the *nerccas*-

Oṇam: an important ten-day festival in Kerala.

oppana paṭṭu: a Mappiḷa song sung during a wedding celebration.

ottupaḷḷi: a regional word with the same meaning as *madrasa*; a school for elementary religious education

padappattu :Song dealing with the story of battles.

pandal **:**A temporary thatched roof made in courtyard.

paṭaippor: Arabic-Tamil song that takes as its subject famous Islamic or local battles.

paṭṭu:Malayalam- literally, "song."

praasams: structure of rhyme.

pllḷuvan: A Hindu scheduled caste that is known for performing functions such as exorcisms and snake worship.

qazi **: Arabic-** A Muslim judge having specific jurisdiction in religious matters.

qiblah **:**The direction a worshipper during ritual prayer.

qissapattu **:** Songs dealing with stories of Prophets saints and battles.

ratib **:**(Pl..rawatib) A fixed office prescribed by the director to his disciple.

rifaiyya: a Sufi order founded by Ahmed al-Rifayi.

risala: the Arabic letter genre as covering diverse forms such as articles or essays, functional letters, or literary creations written in the form of a letter.

sabdalaṅkarams: literally, "sonic decorations;" literary techniques in song composition.

sabeena paṭṭu: Old name given to *Mappiḷa paṭṭu*.

sandesha kavyas: literally, "message poems;" a genre of Sanskrit literature that involves a messenger, such as a bird or a cloud, taking a message from the hero to his beloved. Usually deals with the theme of love-in-separation.

sarkkeeṭṭu paṭṭu**:** literally, "travel song." A *Mappiḷa paṭṭu* that describes a journey.

sayyid: A descendent of the Prophet Muhammad through his daughter Fatima. Known as *tangals* in Kerala.

shafi: one of the four orthodox schools of Islamic law; generally followed in regions such as eastern coastal Africa, South India, and Indonesia, Malaysia, and parts of the Middle East, among others.

shahaḍa: *la ʾilaha ʾilla-llah, muḥammadun rasulu-llah*. "There is no god but God and Muhammad is the Prophet of God."

shahid: Arabic, "martyr."

shari'a: Islamic law and moral code that deals with daily life.

sirah: Arabic, a biography of the prophet Muhammad.

sunnah: a source of Islamic law consisting of Muhammad's actions, thoughts, and beliefs. The *hadith* is the main source of reference for the *sunnah*.

sunni: In Kerala, the group that follows the traditional Muslim practices in Kerala, in juxtaposition to reformist groups such as the Mujahids and Jama'ats.

sura: a chapter of the Quran.

tawba : Repentance, turning to god, conversion. ' I repent before God'.

tawhid : The unity of God.

taluk: a subdivision of a district of Kerala; often several villages grouped together for administrative purposes.

taqiyyah: Arabic. A Shia doctrine allowing one to hide or conceal one's identity in times of danger.

ṭariqat: a school or order of Sufism, often translated as "path."

tawassul: securing support from or proximity to Allah through an intermediary.

tekkan paṭṭu: literally, "southern song;" a group of ballads composed in Southern Kerala.

tiṇai: the poetic landscapes in Tamil literature, especially *Caṅkam* literature, in which the physical landscapes described in the poems reflect the overall mood of the poem.

ulama (sglr; alim): Those who are trained in the religious science.

umma: The collective community of Muslims.

urs: Arabic, literally "wedding." Refers to the death anniversary of a Sufi saint and is held at the saint's shrine or tomb.

urudi paṭṭu: a *Mappiḷa paṭṭu* that conveys a moral or advice.

***varavu*:** Procession bringing in *nercha* offerings.

vaidarbhiriti: a subtype of *vṛttyanuprasam* in which the letters nk, ñc, mb, kl, gl, ml, r, ṇ, or l are repeated in lines or sections of poetry or song; thought to contribute to a "sweet" sound.

valkambi: *:* last letter repetition in *Mappiḷa paṭṭu* poetics, generally the last letter of each line in a poem or song; also known as *veppu*. Similar to the Malayalam technique of *antyakṣaraprasam* and roughly correspondent to the Tamil *iyaipu*.

valummalkambi: the *Mappiḷa paṭṭu* technique of using the same word that ends a stanza to begin the following stanza. Also known as *eṭuppu*, and similar to *antati* in the Tamil tradition.

vaṭakkan paṭṭu: literally, "Northern songs;" A group of ballads composed in northern Kerala about events occurring in the Puthooram and Tacchoḷi families.

vattaamuṭṭu: also known as *vaṭṭa paṭṭu*. A performance in which Mappiḷa songs are sung by male guests to the groom during his wedding celebration. Similar to *oppana paṭṭu*, but the men do not dance but rather sit around the groom, singing and clapping in accompaniment to the song.

veppu*:* last letter repetition in *Māppiḷa pāṭṭŭ* poetics, generally the last letter of each line in a poem or song; also known as *vālkambi*. Similar to the Malayalam technique of *antyākṣaraprāsam* and roughly correspondent to the Tamil *iyaipu*.

vṛttyanuprasam: a type of *anuprasam* in which a single or doubled letter is repeated in a single line.

waqf : Property given as an endowment.

wali: Arabic, "friend;" in the context of Sufism, a Sufi holy person or saint.

zakat : The legal alms in Islam.

zamorin*:* the title of the Hindu ruler of Calicut; Anglicized form of the title *samoothiri* which is a shortened form of *samoothiri* ruler of the ocean.

SUPPLEMENTARY INFORMATION

ARCHIVES AND MUSEUMS USED

1. University of California, UCLA Ethnomusicology Archive.
2. Herb Alpert School of Music, UCLA.
3. The British Library.
4. Arnold Bake Archives in the Netherland.
5. Moyinkutty Vaidyar Academy.
6. Markneukirchen Museum, Germany.
7. Malabar Heritage Digital Archive, PSMO College.

PUBLISHED ARTICLES

1."*Mappilapattu: A new reading through performing Arts*", International Journal of English Language and literature, Vol:6, Issue 10, 2018.

2.*"War-songs and Anti-colonial struggles in Malabar*", International Journal of Research and Analytical Review. Vol: 5, Issue 3, 2018.

3.*"Mappilapattu: As a source to reach out to the life of Mappilas of Malabar*", International Journal of research in humanities art and literature, Vol:6, Issue 9, 2018.

4."*Mappilapattu: A source of Artistic Weapon*", International Journal of English Language and literature, Vol: 6, Issue 9, 2018.

BOOK CO-AUTHORED

1.Shibinu S, Mohamed Haseeb N and Ramla K, 2022 (ed). *Migration, Culture and Identity: The Socio-Cultural Dynamics of Kerala*, PSMO College Publication. ISBN 978-952721-1-2.

CHAPTER IN BOOK

1.Mohamed Haseeb N, 2021, *Women play Sing the Earth: Music and Women*, Edited by Prof. Ozlem Dogus Varli, Association of Ethnomusicology, Turkey.

2.Shibinu S and Mohamed Haseeb N, 2022. *Dynamics of Indian Migration-A Historical Perspective* in Shibinu S, Mohamed Haseeb N and Ramla K, 2022 (ed). Migration, Culture and Identity: The Socio-Cultural Dynamics of Kerala, PSMO College Publication. ISBN 978-952721-1-2

3.Shibinu S and Mohamed Haseeb N, 2022. *Kerala's Socio-Cultural Emigration Dynamics* in Shibinu S, Mohamed Haseeb N and Ramla K, 2022 (ed). Migration, Culture and Identity: The Socio-Cultural Dynamics of Kerala, PSMO College Publication. ISBN 978-952721-1-2

4.Shibinu S and Mohamed Haseeb N, 2022. *Kerala Migration: The Societal and Cultural Identity Landscape* in Shibinu S, Mohamed Haseeb N and Ramla K, 2022 (ed). Migration, Culture and Identity: The Socio-Cultural Dynamics of Kerala, PSMO College Publication. ISBN 978-952721-1-2.

5.Shibinu S and Mohamed Haseeb N, 2022, *The Outlook of Multidisciplinary Research: New Paradigms*, in R Shasi Kumar and Suman Aggarwal (ed) Current Advances in Multidisciplinary Research, National Press Associates, New Delhi.

6.Mohamed Haseeb N and Shibinu S, 2023. Kerala Emigration to Saudi Arabia amid COVID 19 Pandemic in Dr. Sajida P and Dr. Hafees VK, 2023 (ed). Regional Development-Emerging Issues and Challenges, Malabar Centre for Development Studies (MCDS) Publication. ISBN 978-81-950313-6-4.

ACADEMIC PAPERS AND PRESENTATIONS

1. 12th Symposium of the ICTMD Study Group on Music and Minorities with a joint day with the ICTMD Study Group on Indigenous Music and Dance, University of Kelaniya, Colombo, Sri Lanka, December 4-9, 2023.

2. *Many Sounds One Sea: Revisit into the Letter Songs of Mappilas of Malabar* , South Indian History Congress, October 28-30, 2023.

3. International Graduate symposium, "Sand and Sounds of the Arabian Sea: New Reading the Performing Arts of Mappilas of Malabar" , Bursa Uludag University, Turkey, May, 5-6, 2023.

4. International Migration Conference, Mappilas: The Story of Emotional Voyages of Kerala, University of Hamburg, Germany. August 23-26, 2023.

5. "*Transnational Musical Flow Around the Indian Ocean: Migration, Emotion and Music of the Gulf Wives*", World Conference of ICTM (International Council for Traditional Music), University of Ghana, Accra, July 12-19, 2023.

6. *"Migration and Emotion: Transnational Musical Flow Around the Indian Ocean*", International Workshop on Crossing The Indian Ocean, Sunway University, Malaysia, October 30-31.

7. *"Reconnecting and Mobilising the Chain of Gulf Migration and Kattu Pattu",* International virtual symposium on Women Play/Sing The Earth- Music and Women, Association of Ethnomusicology, Turkey, May 21-24, 2021.

8. "*Where Spices Love Music, Emotion, and Vigour: A Voyage to the Kolkkali Performance of Mappilas of Malabar*", British Forum for Ethnomusicology and Royal Musical Association, Research Students Conference, Online, University of Cambridge, 12-14, January 2021.

9. *"Musical Oars in the Arabian Sea: A Voyage to the Kolkkali Performance of Mappilas of Malabar*", 65th Annual Virtual Meeting, The Society for Ethnomusicology, October, 22-31, 2020.

10. *"Mappilappattu; As a source to reach to the life of Mappilas of Malabar",* International Council for Traditional Music, ICTM, Study Group on Music and Allied Arts of Greater South Asia, International Research Symposium, University of Visual and Performing Arts (UVPA), Colombo, Sri Lanka, December 12-14,2019.

11. *"Multi-ethnic Music impressions: From the Arabian Peninsula and Beyond",* Department of History, PSMO College, Tirurangadi on 05 September 2019.

12. "*Genesis of Livelihood, Loneliness and Letter Songs*", International seminar on Mobility in Search of Livelihood- The Migratory Dynamics of Kerala, Department of Economics PSMO college and NORKA Roots, Government of Kerala on 10 June 2019.

13. *"History of Transnational Migration: Psychological Aspects of Letter songs",* International seminar on 'Transcending Boundaries-Transnational Migration From Malabar', Department of Economics, EMEA College, Kondotty on 04 February 2019.

14. *"Connected Histories: Travel, Trade and Traditions of Malabar and West Asia"* International seminar, Department of West Asian Studies, EMEA College, Kondotty.

15. *"Tunes, Times and Transition: Migration History of Malabar and Indian Ocean world*," International Conference on Transnational Migration in Transition- The Transformative

Characteristics of Migration From Malabar, Department of Economics, PSMO College, Tirurangadi on 29 January 2019.

16. *"War-songs (Padapattu) And Anti-colonial struggles in Malabar",* Two-day National seminar, Department of History, Malappuram Government college and The Directorate of Collegiate Education, October 5-6, 2018.

17. *"Women Representation in Mappila Literature",* Two-day National seminar on 'Introspecting New Women: Discourses in Regional Literature during Colonial Period', Sri C Achuta Menon Government College, Thrissur, September 27-28,2018.

18. *"Mappilapattu: A Source of Inspiration, Aspiration, and Amalgamation*", 38th South Indian History Congress, Department of History, University of Calicut, January 28-30, 2018.

PARTICIPATION IN ACADEMIC CONFERENCE/WORKSHOP

1. International colloquium, 'Drums and Drum ensemble along the Great Silk Route', ICTM, 28-30 December 2020.

2. International seminar, Oxford South Asian Intellect History, Oxford University.

3. International Seminar, 'Southeast Asia and East Asia in studies of the Indian Ocean World: Past, Present, and Future', University of Qatar, February 11, 2021.

4. International seminar, 'Caste History and Politics of Classical Dance and Music in South India', University of California, January 11, 2021.

5. International workshop, 'listening to Sorrow', Harvard University, January 2021.

6. International symposium, (International Council for Traditional Music) ICTM study Group on 'Sound Movement and the Science', KTH, Sweden, 28-29, October 2020.

7. International Workshop, The Society for Ethnomusicology, SEM, Special interest Group, February 25, 2021.

8. International Conference, The Society for Ethnomusicology, Southern California, UCLA, March 13-14, 2021.

9. International conference, 'Music and Social Affect: Building Genealogies in Asia', Monash University, MARCH 11-12, 2021.

10. 23rd Symposium of Musical Instruments, (International Council for Traditional Music) ICTM, UVPA Colombo, March 24-26, 2021.

11. International conference, 'Oceanic World: A Round Table', Brown University, March 25, 2021.

12. First International symposium, ICTM Study Group on global Music, May 13-14, 2021.

13. International symposium, ICTM 10th symposium, Music and Dance of Oceana, University of Hawaii, May 13-14, 2021.

14. International symposium, International Council for Traditional Music, ICTM Study Group on Global History of Music, May 13-14, 2021.

15. International symposium on 'Women play/ Sing the earth- Music and Women', Association of Ethnomusicology, Turkey, May 21-24, 2021

16. Seminar series on Muslim thought in South Asia, Centre for South Asian Studies, Cambridge University, from April 27 to June 8, 2021.

17. International seminar 'Listening in; Sounds of South Asian Histories, History Department, South Asian Institute, University of Heidelberg, May 18, 2021.

18. "From Malabar to Coromandel", Deccan Heritage, Art, and Culture, Webinar series, March 2021- June 2021, by Deccan Heritage Foundation and Cambridge University.

19. Sixth International Conference on Analytical Approach To World Music,09-12, June 2021, Museum national D Histoire Naturelle and eco Anthropologie ethnobiology.

20. International workshop on Heritage, Memory, Mobility: Exploration in the Indian Ocean World and Beyond, the Division of Arts and Humanities, New York University, Abu Dhabi (NYUAD), June, 14-15, 2021.

21. International Seminar on The Persianate World: What is it? How did it Appear? Why did it Collapse? From Malabar to Coromandel: The Future of Deccan Heritage, Art, and Culture, Centre of Islamic Studies, University of Cambridge and Deccan Heritage Foundation, on June 11, 2021.

22. Seven-day online workshop on Research Methodology, Indian Council of Historical Research, 21-29, September 2020.

23. Two weeks MOOC course on online learning and content development, Directorate of College Education Kerala, 8th April to 2nd May 2020.

24. Participation in the International seminar on Reflections on Gandhis Anti- Modernism, Prof. Akeel Bilgrami, Columbia University organised by Oxford South Asian Intellect History, Oxford University, March 7, 2022.

25. Participation in the International seminar on BR Ambedkar's Sociophilia and Other Anti-Caste Sciences, Prof. J Daniel Elam, University of HongKong, organised by Oxford South Asian Intellect History, Oxford University, February 28, 2022.

26. Participation in the International seminar on the topic The infrastructure of Rumour: Development and Democracy in aPostcolony, Prof. Nusrat S Chowdhury, Amherst College, organised by Oxford South Asian Intellect History, Oxford University, February 21, 2022.

27. Participation in the International seminar on the topic Waiting for the People: anticolonialism and the idea of Democracy in India, Dr. Nazmul Sultan, Unioversity of Cambridge, organised by Oxford South Asian Intellect History, Oxford University, February 14, 2022.

28. Participation in the International seminar on the topic A Debatable Empire , Dr. Mishka sinha, University of Oxford, organised by Oxford South Asian Intellect History, Oxford University, February 7, 2022.

29. Participation in the International seminar on the topic Downward Equalization: A Gandhian Inversion of Dignity and Rights Clims, Prof. Manu Samnotra, University of South Florida, organised by Oxford South Asian Intellect History, Oxford University, January31, 2022.

30. Participation in the International seminar on the topic How Dynasty Became a Modern Global Concept: Intellectual Histories of Sovereignty and Property, Dr. Milinda Banerjee, University of St. Andrews, organised by Oxford South Asian Intellect History, Oxford University, January 24, 2022.

31. Participation in the International seminar on the topic Rule by Fear: Conceptualising democracy and authoritarianism in Pakistan, Dr. ammar Ali Jan, organised by Oxford South Asian Intellect History, Oxford University, January 17, 2022.

RESEARCH PROJECTS COORDIANATED

1. "Mappila Rhythms, Monsoon Connections." Study and Documentation of Mappila Songs and Performing Arts of Malabar in 2019-20, Funded by the Aramco World, with Rolf Killius,

Curator for Brent Museum, London and Non-European Musical Instruments, musical Instrument Museum Markneukirchen, Germany.

2. "Kathupattu: The Love Letter Songs of Kerala", The Letter Songs of Mappilas and the Psychological Impact of the Gulf Migration' in 2019, with Sebastien Castlier, France, Reporter from the Middle East, The National News, Art, and Culture.

ONGOING PROJECTS

1. Ongoing restudy projects, 'Prof. Arnold Bake's Documentation and Recordings of Malabar in 1938'with Professor Amy Catalin Jairazboy, University of California, New York.

2. Co-investigator, The world and Traditional Music Section of British Library funded project in Northern Kerala and the Lakshadweep with Rolf Killius as principal investigator, Curator for Brent Museum, London and Non-European Musical Instruments, musical Instrument Museum.